

En heksegryte av puerilt slagg

Sigurd Skogum Riise

May 19, 2019

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1 Kammermusikk

1.1 Klarinettrio

Vind

Sigurd Skogum-Riise

Clarinet in Eb

Violin

Piano

♩=108

mf

p

mf

mf

p

Red.

E♭ Cl.

Vln.

Pno.

3

mf

mf

mf

mf

p

15^{mb}

5 **A**

E♭ Cl. *f*

Vln. *f* *p* *8va*

Pno. *f* *p*

A

Ped. *

(15)-----

7

E♭ Cl. *f* *f*

Vln. *f*

Pno. *f* *mf*

15mb *mp*

9

B

E♭ Cl.

Vln. *p*

Pno. *p*

Ped.

B

p **B** *

(15).....|

11

E♭ Cl.

Vln.

Pno.

Ped.

mf

15^{mb}

mf *

13

E♭ Cl.

Vln.

Pno.

rit.

C

3 3 3 3 *p*

3 3 3 3 *p* *pp*

rit.

C

p *pp*

rit.

una corda

15^{mb}

pp *pp*

Ped. *

16

E♭ Cl.

Vln.

Pno.

pp

(15)

19

E♭ Cl.

Vln.

Pno.

pp

15^{mb}

Detailed description: This system covers measures 19, 20, and 21. The Eb Clarinet part (top staff) features a long, sustained note in measure 19, followed by a rest in measure 20, and then a melodic phrase in measure 21. The Violin part (middle staff) plays a melodic line with slurs and accents. The Piano part (bottom two staves) has a complex texture, with a right-hand part featuring a 'pp' dynamic and a left-hand part with sustained notes and slurs. A rehearsal mark '15^{mb}' is indicated at the bottom.

22

E♭ Cl.

Vln.

Pno.

p

(15).....

15^{mb}

Detailed description: This system covers measures 22, 23, and 24. The Eb Clarinet part (top staff) has a melodic line with a 'p' dynamic. The Violin part (middle staff) has a melodic line with slurs and accents. The Piano part (bottom two staves) has a complex texture, with a right-hand part featuring a 'p' dynamic and a left-hand part with sustained notes and slurs. A rehearsal mark '(15).....' is indicated at the bottom left, and another rehearsal mark '15^{mb}' is indicated at the bottom right.

24

E♭ Cl.

Vln.

Pno.

p

p

(15).....

26

E♭ Cl.

Vln.

Pno.

(15)..... | 15^{mb}.....

28

E♭ Cl.

Vln.

Pno.

f

8va

(15).....*

30

E♭ Cl.

Vln.

Pno.

ff

ff

ff

(15).....
ff

32

E^b Cl.

Vln.

Pno.

p
Ped.

ff

ff

ff

ff

(15).....|

15^{mb}.....|

34

E^b Cl.

Vln.

Pno.

f

f

f

Ped.

8^{va}

(15).....|

36

E♭ Cl.

Vln.

Pno.

(15)

Regn

Sigurd Skogum Riise (2017)

$\text{♩} = 108$

Clarinet in Eb

Violin

Piano

$\text{♩} = 108$

pp

Ped. * Ped. * Ped. *

4

Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. *

A

12 *mp*

pizz
p

A

Ped. * *Ped.* * *Ped.* *

15 *3* *3* *3*

pizz
p

Ped. * *Ped.* * *Ped.* * *Ped.* *

19

Ped. * *Ped.* * *Ped.* * *Ped.* *

23

3

Ped. * Ped. * Ped.

26

B

B

29

C

ff
with frog
arco

ff

C

black key glissando *gliss.*

32

35

D

mp *f*

f

D

f

ped. *

38

E

f

mp

E

pp

p *ped.* *

42

Musical score for measures 42-44. The score consists of three systems. The first system has two staves (treble clef), the second system has two staves (treble clef), and the third system has four staves (grand staff). The key signature is three sharps (F#, C#, G#). The first system ends with a fermata. The second system ends with a fermata and a piano (*p*) dynamic marking. The third system includes the text "Ped." and "*" Ped." repeated across the measures.

45

Musical score for measures 45-47. The score consists of three systems. The first system has two staves (treble clef), the second system has two staves (treble clef), and the third system has four staves (grand staff). The key signature is three sharps (F#, C#, G#). The first system begins with a piano (*p*) dynamic marking. The second system ends with a fermata. The third system includes the text "Ped." and "*" Ped." repeated across the measures.

48

Musical score for measures 48-50. The score consists of three systems. The first system has two staves (treble clef), the second system has two staves (treble clef), and the third system has four staves (grand staff). The key signature is three sharps (F#, C#, G#). The first system ends with a fermata and a fortissimo (*f*) dynamic marking. The second system includes the text "F" in a box above the first staff. The third system includes the text "F" in a box above the first staff and "mp" above the second staff. The third system also includes the text "Ped." and "*" Ped." repeated across the measures.

51

Musical score for measures 51-53. The score is in G major (one sharp) and 3/4 time. It features three staves: a top staff with rests, a middle staff with a melodic line, and a bottom grand staff with a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Pedal markings 'Ped.' and asterisks are placed below the piano part. A dynamic marking 'mp' is present in the third measure.

54

Musical score for measures 54-56. The score continues in G major and 3/4 time. The melodic line in the middle staff becomes more active with eighth-note patterns. The piano accompaniment remains consistent with the previous section. Pedal markings 'Ped.' and asterisks are used throughout the section.

57

Musical score for measures 57-60. The score continues in G major and 3/4 time. A box containing the letter 'G' is placed above the first measure of the middle staff. The melodic line in the middle staff features a more complex eighth-note pattern. The piano accompaniment in the bottom grand staff includes a bass line with chords and rests. Pedal markings 'Ped.' and asterisks are present.

61

H

p

p

p

H

8^{va}

3

3

64

I

p

mp

p

I

8^{va}

67

p

p

p

I

8

70

J

J

(8)

74

78

K

pizz

p

K

pp

Red.

* Red.

* Red.

*

81 **L** 9

Ped. * *Ped.* * *Ped.* *

84 **M**

pizz
p

M

Ped. * *Ped.* * *Ped.* *

87

Ped. * *Ped.* * *Ped.* *

10
90

Musical score for measures 90-91. The score is in G major (one sharp) and 3/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with slurs and a triplet of eighth notes in measure 91. The left hand part consists of a steady eighth-note accompaniment. Pedal markings are present: 'Ped.' at the start of measure 90, and '* Ped.' at the start of measure 91.

92

Musical score for measures 92-93. The score continues in G major and 3/4 time. The right hand part has a melodic line with a fermata over the final note of measure 92. The left hand part continues with an eighth-note accompaniment. Pedal markings include 'Ped.' at the start of measure 92, and '* Ped.' at the start of measure 93. The piece concludes with a *pp* (pianissimo) dynamic marking and a fermata over the final chord.

1.2 Fiolintrio

Haustvind

Sigurd Skogum-Riise

$\text{♩} = 200$

Clarinet in B \flat

Drum Set or other perc.

Violin

4 **A**

8 **B**

13 C

mp

<

mf

17

f

mf

mf

22 D

f

f

f

27 E

f mp

mp

f mp

31

7 *mp* 3 3 3 3 *mf*

p

mp

36

F

3 3 3 3 3

f *mf*

41

mf

45

G

f 3 3 3

mf

pizz

f *mp*

49

Violin I: *mf*

Violin II: *mf*

Violoncello/Double Bass: *mp* pizz

53

Violin I: *f* H

Violin II: *f*

Violoncello/Double Bass: *f* arco

58

Violin I: *f*

Violin II: *f*

Violoncello/Double Bass: *f*

61

Violin I: *f*

Violin II: *f*

Violoncello/Double Bass: *f*

Fest

Sigurd Skogum Riise (2017)

Clarinet in B \flat

mf

Drum set or other percussion

Violin

mf

3

6

9

mf

mf

12

Musical notation for measures 12-14. The system consists of three staves. The top staff is a treble clef with eighth notes and rests. The middle staff is a bass clef with eighth notes and rests. The bottom staff is a treble clef with eighth notes, slurs, and accents. A '+' sign is placed above the final note of the bottom staff in measure 14.

15

Musical notation for measures 15-17. The system consists of three staves. The top staff has a treble clef with eighth notes and a dynamic marking *f* in measure 17. The middle staff is a bass clef with eighth notes and rests. The bottom staff is a treble clef with eighth notes, slurs, and accents. A '+' sign is placed above the final note of the bottom staff in measure 17.

18

Musical notation for measures 18-20. The system consists of three staves. The top staff has a treble clef with eighth notes and slurs. The middle staff is a bass clef with eighth notes and rests. The bottom staff is a treble clef with eighth notes, slurs, and accents.

21

Musical notation for measures 21-23. The system consists of three staves. The top staff has a treble clef with a dynamic marking *mp* and the word 'stop' in measure 21. The middle staff is a bass clef with eighth notes and rests. The bottom staff is a treble clef with eighth notes, slurs, and accents. A '+' sign is placed above the final note of the bottom staff in measure 23.

24

Musical score for measures 24-26. The system consists of three staves. The top staff is in treble clef and contains a melodic line starting with a forte (*f*) dynamic. The middle staff is a percussion line with a double bar line at the beginning, followed by a series of eighth notes with accents. The bottom staff is in treble clef and contains a bass line with a forte (*f*) dynamic, featuring chords and eighth notes.

27

Musical score for measures 27-29. The system consists of three staves. The top staff continues the melodic line from the previous system. The middle staff continues the percussion pattern of eighth notes with accents. The bottom staff continues the bass line with chords and eighth notes.

30

Musical score for measures 30-32. The system consists of three staves. The top staff continues the melodic line. The middle staff continues the percussion pattern. The bottom staff continues the bass line. The system concludes with a double bar line and a sharp sign (#) on the top staff.

33

Musical score for measures 33-35. The system consists of three staves. The top staff begins with a half rest, followed by a melodic line starting with a piano (*p*) dynamic. The middle staff continues the percussion pattern. The bottom staff continues the bass line with chords and eighth notes, starting with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and a sharp sign (#) on the top staff.

36

mf

p

mp

3 3 3 3 3

This system contains measures 36, 37, and 38. The top staff (treble clef) features a melodic line with eighth notes and triplets, marked *mf*. The middle staff (bass clef) provides a rhythmic accompaniment of eighth notes, marked *p*. The bottom staff (treble clef) features a bass line with chords and eighth notes, marked *mp*. The key signature is one sharp (F#).

39

3 3 3 3 3

This system contains measures 39, 40, and 41. The top staff continues the melodic line with triplets and eighth notes. The middle staff continues the eighth-note accompaniment. The bottom staff continues the bass line with chords and eighth notes. The key signature is one sharp (F#).

42

This system contains measures 42, 43, and 44. The top staff features a more active melodic line with sixteenth notes and eighth notes. The middle staff continues the eighth-note accompaniment. The bottom staff continues the bass line with chords and eighth notes. The key signature is one sharp (F#).

45

f

f

This system contains measures 45, 46, and 47. The top staff features a melodic line with eighth notes and sixteenth notes, marked *f*. The middle staff continues the eighth-note accompaniment. The bottom staff continues the bass line with chords and eighth notes, marked *f*. The key signature is one sharp (F#).

48

Musical notation for measures 48-50. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many slurs and ties. The middle staff is in alto clef and contains a rhythmic accompaniment of eighth notes with stems pointing down. The bottom staff is in bass clef and features a complex melodic line with many slurs and ties, mirroring the top staff.

51

Musical notation for measures 51-53. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many slurs and ties. The middle staff is in alto clef and contains a rhythmic accompaniment of eighth notes with stems pointing down. The bottom staff is in bass clef and features a complex melodic line with many slurs and ties, mirroring the top staff.

54

Musical notation for measures 54-56. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with rests and eighth notes. The middle staff is in alto clef and contains a rhythmic accompaniment of eighth notes with stems pointing down. The bottom staff is in bass clef and features a complex melodic line with many slurs and ties. The dynamic marking *mf* is present in the first and fifth measures of the bottom staff.

57

Musical notation for measures 57-59. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth notes. The middle staff is in alto clef and contains a rhythmic accompaniment of eighth notes with stems pointing down. The bottom staff is in bass clef and features a complex melodic line with many slurs and ties. The dynamic marking *mf* is present in the first measure of the bottom staff.

60

Musical score for measures 60-62. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a sequence of eighth notes, and ends with a melodic phrase marked with a double underline. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes with beams. The bottom staff is in treble clef and features a complex accompaniment of eighth notes with beams and a '+' sign above the final measure.

63

Musical score for measures 63-65. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase marked with a double underline and the dynamic marking *f*. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes with beams. The bottom staff is in treble clef and features a complex accompaniment of eighth notes with beams and a '+' sign above the final measure.

66

Musical score for measures 66-68. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase marked with a double underline and the dynamic marking *ff*. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes with beams. The bottom staff is in treble clef and features a complex accompaniment of eighth notes with beams and a '+' sign above the final measure.

69

Musical score for measures 69-71. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase marked with a double underline. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes with beams. The bottom staff is in treble clef and features a complex accompaniment of eighth notes with beams and a '+' sign above the final measure.

72

Musical score for measures 72-73. The score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, many of which are beamed together. The middle staff is in alto clef and contains a rhythmic accompaniment of eighth notes with a 'y' symbol above each note. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with eighth and sixteenth notes, often beamed in pairs.

74

Musical score for measures 74-75. The score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, many of which are beamed together. The middle staff is in alto clef and contains a rhythmic accompaniment of eighth notes with a 'y' symbol above each note. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with eighth and sixteenth notes, often beamed in pairs. The piece concludes with a double bar line and a fermata over the final notes in all staves.

Stille

Sigurd Skogum Riise (2017)

♩=68

Clarinet in B \flat

Violin

expressive

pp

6

mp

pp

mp

pp *ppp*

13

pp

pp

pp

19

mf

mf *f*

mf *f*

mf *f*

25

Musical score for measures 25-30. The top staff begins with a whole rest in measure 25, followed by a melodic line starting in measure 26 with a dynamic marking of *mp*. The bottom staff provides accompaniment with chords and melodic fragments, including a triplet in measure 30.

31 *accel.*

Musical score for measures 31-33. The top staff features a melodic line with a dynamic marking of *mf* and an *accel.* (accelerando) marking. The bottom staff provides accompaniment with chords and melodic fragments, also marked with *mf*.

34 *adagio*

Musical score for measures 34-36. The top staff features a melodic line with a dynamic marking of *ff* and an *adagio* marking. The bottom staff provides accompaniment with chords and melodic fragments, also marked with *ff*.

2 For orkester

Sigurd Skogum-Riise

Vetteleik og Byttingstev

2 Flutes (2nd alternating piccolo/alto)
2 Oboes (2nd alternating C.A.)
2 Clarinets in Bb
2 Bassoons (2nd alternating contra)

4 Horns in F
3 Trumpets in Bb (1st alternating piccolo)
2 Trombones
1 Bass Trombone
1 Tuba

Percussion (three players)
Glockenspiel
Vibraphone
Crotales
Tubular bells
Cymbals
Triangle
Tambourine
Snare drum
Tenor drum
Bass drum
Tam-tam (medium or large, needs triangle stick)

Timpani

Harp

Strings

Duration: 9 minutes

Vetteleik

Sigurd Skogum-Riise (2018)

♩=96

3
4

Flute *p* *mp* *pp*

Alto Flute *p* *pp*

Oboe *mp* *pp*

Cor Anglais *p* *pp*

Clarinets I&II *p* *pp*

Bassoons I&II *p* *pp* *p* *pp*

Contrabassoon *pp*

Horn 1 and 3 *pp*

Horn 2 and 4 *pp*

Trumpet 1 *mp*

Trumpet 2

Trumpet 3

Trombones I&II

Bass Trombone

Tuba

Timpani

Tubular Bells *pp* *pp*

Cymbals

Triangle *mp*

Harp *p* *pp* *pp* *pp*

Violin I *pp* *ppp* *mp*

Violin II *pp* *ppp* *mp*

Viola *p* *pp* *ppp* *mp*

Violoncello *pp* *ppp*

Contrabass *pp*

Annotations: *div sul tasto*, *pizz*, *sul tasto*, *div pizz*, *pizz*

10 **A**

5/8 3/4 2/8 3/4

Fl.

A. Fl. To Picc.

Ob.

C. A.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba. con sord. 8^{va} pp

Timp.

Tub. B. To B. D.

Cym. end of phrase, alto flute Cymbals $a 2$ pp

Tri.

Hp. mf

Vln. I **A**

Vln. II

Vla.

Vc. sul pont. pp

Cb.

tr pp mp p

mf mp

79 **3**/**4** **2**/**8** **3**/**4**

Fl. *p*

A. Fl.

Ob. *p*

C. A.

Cl. *p*

Bsn. *p*

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba. *sf*

Timp. *pp* *p* *pp*

Tub. B. *mf* *pp* *mf* *pp*

Cym. *mf* *pp* *mf* *pp*

Tri. *mf* *pp* *mf* *pp*

end of phrase, bsn.

end of phrase, bsn.

end of phrase, bsn.

Tubular Bells

Hp. *mf*

Vln. I **3**/**4** **2**/**8** **3**/**4**

Vln. II

Vla.

Vc. *arco* *p* *molto decr.*

Cb.

27 **C**

Fl. *p* *mf*

A. Fl. *mf* Piccolo

Ob. *mp*

C. A. *pp*

Cl. *p*

Bsn. *p*

Bsn. Contrabassoon *mf*

Hn. *pp* con sord

Hn. *p* con sord

Tpt. *pp* harmon To Picc. Tpt.

Tpt. *pp* harmon

Tpt. *pp* harmon

Tbn. *pp* harmon

B. Tbn. *pp*

Tba. *pp*

Timp.

B. D. Bass Drum soft *p*

Cym. To T.-t. *mf*

Tub. B. Tubular Bells To Crot.

Hp. *f*

C

Vin. I

Vin. II

Vla. *p* sul pont. arco *gliss.*

Vc. arco

Cb.

D

2 3 4

Fl. *pp*

Picc.

Ob.

C. A.

Cl. *pp*

Bsn.

Cbsn.

Hn. *ppp*

Hn. *ppp*

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn. *mp*

Tba.

Timp.

B. D. *pp*

Cym.

Crot. *p*
Crotales ord.

Hp.

strings start
[To Tub. B.]

strings start

D

2 3 4

Vln. I *pp* arco sul pont. gliss.

Vln. II *pp* arco sul pont. gliss.

Vla. *pp* unis sul pont.

Vc. *pp* sul pont.

Cb. *pp* sul pont. arco

43 **E**

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

Crot.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

3/4

3/4

senza sord.

triangle stick rubbed around the edge

Tam-tam

To Cym.

Cymbals

To Tub. B.

To B. D.

mf

p

pp

mp

mf

p

pp

mp

mf

pp

mp

mf

arco

mp

mf

51 [F]

2/4 3/4

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B.

Cym.

Crot.

Hp.

senza sord.

Bass Drum

Tubular Bells

mp

mf

ff

To Crot.

[F]

2/4 3/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

div

ff

ff

ff

ff mf

60 **3**/**4** **G** **5** **3**/**4**

Fl. *mp* *p* To A. Fl.

Picc. *mp* *p*

Ob. *mp* *p* *pp* *p* a 1

C. A. *p*

Cl. *p* a 1

Bsn. *p* a 1

Cbsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *pp*

B. D. *p*

Cym.

Tub. B. *mp*

Hp.

Vln. I **G** **3**/**4** *p* *div a 3* **5** **3**/**4**

Vln. II *p*

Vla. *p*

Vc. *mp* *ritiss.*

Cb. *mp*

H

2/4 3/4

68

Fl. *mp*

Picc. *pp* Alto Flute

Ob. *pp*

C. A. *pp*

Cl. *pp* *mp*

Bsn. *pp*

Cbsn.

Hn. *pp* *mp* con sord. con sord.

Hn.

Picc. Tpt.

Tpt. *pp* *p* harmon

Tpt. *p* harmon

Tbn.

B. Tbn.

Tba.

Timp. *ppp*

B. D. *> ppp*

Cym. *p* Crotales To Cym.

Tub. B. *p* To Tri.

Hp.

H

2/4 3/4

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

82

I

Fl.

A. Fl. *pp*

Ob.

C. A. *p* *mp*

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Crot. Cymbals *p* To Tub. B.

Tub. B.

Hp. *mf* D, C, B, E, F#, G#, A

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *p* *mp*

To Picc. Piccolo

Ob.

C. A.

Cl. *p*

Bsn.

Cbsn.

Hn. con sord. con sord. *pp* *mp*

Hn. con sord. con sord. *pp*

Picc. Tpt.

Tpt. *p* *mp*

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tub. B.

Hp. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

FL.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

mp

mp

molto decr.

p

pp

mp

p

mp

p

mp

a 1

p

pp

Timp.

B. D.

Cym.

Tub. B.

pp

Hp.

Db, C, Bb
E, F, G, Ab

by the soundboard
8^{va}

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

expressive, foreground

mp

mp

mp

mp

mp

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

pp

p

pp

mp

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Tba.

p

mp

mp

B. D.

Tub. B.

Tri.

Tubular Bells

Triangle

p

pp

To Cym.

Hp.

Db-D

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

div
sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

pizz

pp

153 3/4

119 **K**

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Tub. B.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

pp

senza sord.

Bass Drum

Cymbals

to Crotales

K

153 3/4

L

1505

34

Fl. *f*

Picc. *f*

Ob. *f*

C. A. *f*

Cl.

Bsn. *mf*

Cbsn. *mf*

Hn. *f* senza sord.

Hn. *f* senza sord.

Picc. Tpt. *f* senza sord.

Tpt. *f* senza sord.

Tpt. *f* senza sord.

Tbn. *f*

B. Tbn. *f*

Tba. *f*

8^{va}

Timp. *tr*

B. D. *f*

Cym. *f*

Tri.

Hp.

L

1505

34

Vn. I

Vn. II

Vla. *mf* arco

Vc. *mf* arco

Cb. *mf*

134

rit. \downarrow 60

Fl. *ff* *pp*

Picc. *ff* *pp*

Ob. *f* *ff* *p* *pp*

C. A. *f* *ff* *p* *pp*

Cl. *ff* *p* *pp*

Bsn. *ff* *pp*

Cbsn. *ff* *pp*

Hn. *ff* *pp*

Picc. Tpt. *ff* *pp*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff* *pp*

Timp. *p*

B. D. *mf* *f*

Cym. To Tub. B. Tubular Bells *p* To T. A.

Tri. Crotales *p* *pp* To Tub. B.

Hp. D, C, Bb, E, F, G, Ab *ff*

Vin. I arco *f* *ff* *p* *pp*

Vin. II arco *f* *ff* *p* *pp*

Vla. *f* *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

44

Byttingstev

138 $\text{♩} = 92$

Fl. mf 3

Picc.

Ob. mf 3 3

C. A. mf 3 3

Cl. mf 3 3

Bsn.

Cbsn. Contrabassoon

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. mp

B. D. Bass Drum

T.-t. Tam-tam mp To Glockenspiel

Crot. Tubular Bells mp

Hp. mf D,C,B E,F,G,A

$\text{♩} = 92$

Vln. I

Vln. II

Vla.

Vc. mp Energetic div.

Cb. mp

Fl. *mf*

Picc. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

Bsn. *mf*

Cbsn.

Hn.

Hn.

Picc. Tpt. *mf*

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

T-t.

Tub. B. *to Vib.*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. Picc. Ob. C. A. Cl. Bsn. Cbsn.

Hn. Hn. Picc. Tpt. Tpt. Tbn. B. Tbn. Tba.

Timp. B. D. T. l. Tub. B.

Hp. Vln. I Vln. II Vla. Vc. Cb.

M

stomp on one and three until rhm. B

166

Fl. *f*

Picc. *f*

Ob. *f*

C. A. *f*

Cl. *f*

Bsn. *ff*

Cbsn. *ff*

Hn. *f*

Hn. *f*

Picc. Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff*

B. D. *f*

Glock. *f*
To Tamb.

Vib. *f*
Vibraphone

Hp. *f*

M

stomp on one and three until rhm. N

Vin. I *f*

Vin. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

yell:
hey!
yell:
hey!
yell:
hey!
yell:
hey!

Fl. Picc. Ob. C. A. Cl. Bsn. Cbsn. Hn. Hn. Picc. Tpt. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. B. D. Glock. Vib. Hp. Vln. I Vln. II Vla. Vc. Cb.

N

174

FL. *mf*

Picc. *mf*

Ob. *mf*

C. A.

Cl. *mp*

Bsn. *mf*

Cbsn.

Hn.

Hn.

Picc. Tpt. *mp*

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba. *mf*

Timp. *p*

B. D.

Glock.

Vib.

Hp.

N

Vln. I *pp* sul tasto

Vln. II *pp* sul tasto

Vla. *pp* sul tasto

Vc. *mf*

Cb. *mf*

Fl. *f* *mf*

Picc. *f* *mf*

Ob. *f* *mf*

C. A.

Cl. *mp*

Bsn. *f* *mf*

Cbsn. *f* *mf*

Hn.

Hn.

Picc. Tpt. *f* *mf*

Tpt. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

B. Tbn.

Tba.

Timp. *mf* *mf*

B. D.

Tamb. *p* *mp* *mf*

Vib.

Hp.

Vln. I *f* *ord.*

Vln. II *f* *ord.*

Vla. *mp* *f* *ord.*

Vc. *mp*

Cb. *mp*

P

190

Fl. *p* *ff*

Picc. *p* *ff*

Ob. *p* *ff*

C. A. *ff*

Cl. *ff*

Bsn. *p*

Cbsn. *p*

Hn. *mf* *f*

Tpt. *mf* *f*

Tpt. *mf* *f*

Tpt. *mf* *f*

Tbn. *ff* *f*

B. Tbn. *mf*

Tba. *mf*

Timp. *tr*

B. D. *p* *mf* *p*

Tamb. *To Glock* *flute trills, bass drum tremolo*

Vib.

Hp.

P

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *arco* *ff* *mf*

Cb. *p* *arco* *mf*

Q

stomp on 1 and 3 until R

198

Fl. stomp on 1 and 3 until R

Picc. stomp on 1 and 3 until R

Ob. stomp on 1 and 3 until R

C. A. stomp on 1 and 3 until R

Cl. stomp on 1 and 3 until R

Bsn. *ff*

Cbsn. *ff*

Hn. *ff* stomp on 1 and 3 until R

Hn. stomp on 1 and 3 until R

Tpt. stomp on 1 and 3 until R *f*

Tpt. stomp on 1 and 3 until R *f*

Tpt. stomp on 1 and 3 until R *f*

Tbn. stomp on 1 and 3 until R *f*

B. Tbn. stomp on 1 and 3 until R *f*

Tba. *f*

Timp. *f*

B. D. To S. D.

Glock. *f* Glockenspiel

Vib. *f* Vibraphone

Hp. *ff*

Vln. I *ff* stomp on 1 and 3 until R

Vln. II *ff* stomp on 1 and 3 until R

Vla. *ff*

Vc. *ff*

Cb. *ff*

202

Fl. *f* *ff*

Picc. *f* *ff*

Ob. *f* *ff*

C. A. *f* *ff*

Cl. *f* *ff*

Bsn. *f*

Cbsn. *f*

Hn. *f* *ff*

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Glock. *f*

Vib. *miss*

Hp.

Vln. I *ff* unis

Vln. II *ff* unis

Vla. *ff* unis

Vc. *f* unis

Cb. *f* *ff*

R

207

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D. Snare Drum

Glock. To Tamb.

Vib. To Tub. B.

Hp.

Detailed description: This block contains the first system of a musical score for a large orchestra. It includes staves for Flute, Piccolo, Oboe, Cor Anglais, Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Timpani, Snare Drum, Glockenspiel, Vibraphone, and Harp. The music features various dynamics such as *mf* and *ff*, and includes performance instructions like "To Picc. Tpt." and "To Tub. B.". The Snare Drum part has a rhythmic pattern with a *mp* dynamic. The Harp part is mostly silent.

R

Vln. I

Vln. II

Vla.

Vc. div

Cb.

Detailed description: This block contains the second system of the musical score, featuring the string section. It includes staves for Violin I, Violin II, Viola, Violoncello (divided), and Contrabass. The music features various dynamics such as *mf* and *ff*. The Viola part has a *mf* dynamic. The Violoncello and Contrabass parts have a *ff* dynamic. The Violin parts have a *mf* dynamic.

Fl.
Picc.
Ob.
C. A.
Cl.
Bsn.
Cbsn.

Hn.
Hn.
Picc. Tpt.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.

Timp.
B. D.
Tamb.
T.-t.

Hp.

Vin. I
Vin. II
Vla.
Vc.
Cb.

solosist stomps on 1 and 3 until rhm. U

mf
p
hey!
yell!
stopp
ord.
f

Fl. *f* *mf*

Picc. *f* *mf*

Ob. *f* *mf*

C. A.

Cl. *mf* *f*

Bsn. *mf*

Cbsn. *mf*

Hn. *mp*

Hn. *mp*

Picc. Tpt.

Tpt. *f*

Tpt. *f*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *f*

B. D.

Tamb. *mf* Glockenspiel *ff*

Tub. B. *f* Tubular Bells

Hp. *f* *gliss.*

Vln. I *f* *div a 3* *f* *gliss.*

Vln. II *f* *div a 3* *f* *gliss.*

Vla. *mf* *div* *gliss.* *f*

Vc. *div*

Cb. *div*

stop stomping



3/4

4/4

3/4

4/4

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Glock.

Tub. B.

Hp.



3/4

4/4

3/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

4/4

3/4

2/4

4/4

FL. *mf* *p*

Picc.

Ob. *mf* *p*

C. A. *f*

Cl. *p*

Bsn. *f* *p*

Cbsn.

Hn.

Hn.

Picc. Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D. *molto cresc.* *p*

T. D. Cymbals

Sub. B. *mf*

D,C,B,
Eb,F,G,Ab

Hp.

Vln. I *f*

Vln. II

Vla.

Vc. *f*

Cb.

3/4

4/4

3/4

2/4

4/4

4/4 **W**

3/4

4/4

Fl. *f*

Picc. *f*

Ob. *f*

C. A. *f*

Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *mf*

Hn. *mf*

Picc. Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp*

B. D. *ff*

Cym.

Tub. B. *f*

Hp.

4/4 **W**

3/4

4/4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *div.*

Cb. *f*

266

4/4 **4 X**

Fl. Picc. Ob. C. A. Cl. Bsn. Cbsn.

Hn. Hn. Picc. Tpt. Tpt. Tbn. B. Tbn. Tba. Timp.

To Tpt. Trumpet in B \flat

B. D. Cym. Tub. B. Hp.

To Glock. Glockenspiel To T.-t. Tam-tam tremolo To Tub. B.

4/4 **4 X**

Vln. I Vln. II Vla. Vc. Cb.

sul pont. p

3 4

275

3/4 4/4

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mp

p

To Picc. Tpt.

to glock

Glockenspiel

To B. D.
To Tub. B.

p

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Cym.

Tub. B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

f

Tubular Bells

to Tam-tam

ord. div a 4

mf

div a 4

mf

ord div a 3

mf

3/4

4/4

284 **4** **Y**

Fl. *f*

Picc. *f* 3

Ob. *f*

C. A. *f*

Cl. *f*

Bsn. *mf* 3 *f*

Cbsn. *f*

Hn. *f*

Hn. *f*

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock. Bass Drum *p* *ff*

Cym. to tambourine *f*

Tub. B. tam-tam tremolo *p* To Tub. B.

Hp.

4 **Y**

Vln. I *f* unis 3 *f*

Vln. II *f* unis 3 *f*

Vla. *f* 3 *f*

Vc. *f* 3 *f*

Cb. *f* 3 *miss*

Z

288

Fl. *mf*

Picc.

Ob.

C. A.

Cl. *mf*

Bsn.

Cbsn.

Hn. *mp*

Hn. *mp*

Tpt.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *mp*

B. D. *mp*

Tamb. *mp* *To T-t.*

T-t. *f* *Tubular Bells*

Hp. *mf*

Z

Vln. I *pizz* *mp* *arco* *f*

Vln. II *pizz* *mp* *arco* *f*

Vla. *pizz* *mp* *arco 2* *f*

Vc. *pizz* *mp* *arco* *f*

Cb. *f*

AA

296

Fl. *mp*

Picc. *mp* *ff*

Ob. *mp*

C. A. *mp*

Cl. *ff*

Bsn. *p* *ff*

Cbsn. *p* *ff*

Hn. *f* *ff*

Hn. *f* *ff*

Piccolo Trumpet in Bb *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp* *tr*

B. D. *mf* *f* *p* *ff*

Tamb. *p* *f* *p* *ff*
Tam-tam *p* *f* *To Cym.* *Cymbals* *p* *ff*

Tub. B. *mp* *f*

Hp.

AA

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

BB

305

Fl. *f*

Picc. *f*

Ob. *f*

C. A. *f*

Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Hn. *f*

Picc. Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf*

B. D. *mf*

Cym. *mf*

Tub. B. *mf*

Hp. *f*

BB

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

CC

313

Fl. *ff*

Picc. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bsn.

Cbsn.

Hn. *f*

Hn. *f*

Tpt. *f*
To Picc. Tpt.

Tpt. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

B. D. *f*

Cym. *f*

Tub. B.

Hp.

CC

Vln. I *unis*

Vln. II *unis*

Vla. *unis*

Vc. *f*

Cb. *f*

317

Fl.

Picc.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

Hn.

Picc. Tpt. *Piccorno Trumpet in B \flat*

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tub. B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

DD

327

sing these four bars while also stomping on 1 and 3

Musical score for the first system, featuring various instruments and voices. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn in F (Hn.), Horn in Ebb (Hn.), Piccolo Trumpet (Picc. Tpt.), Trumpet (Tpt.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), and three Voice parts. The piano part is also included. The lyrics are: "Dam da - i dâ da - i dam - di - da i dâ da da - i da - dâ dat - ta da - di de - i da!". The music features triplets and a forte (*ff*) dynamic. The score is divided into four measures.

DD

sing these four bars while also stomping on 1 and 3

Musical score for the second system, featuring various instruments and voices. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The lyrics are: "Dam da - i dâ da - i dam - di - da i dâ da da - i da - dâ dat - ta da - di de - i da!". The music features triplets and a forte (*ff*) dynamic. The score is divided into four measures.

325

continue stomping

Fl. *ff*

Picc. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

Picc. Tpt. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff*

Cym. *ff*

Tub. B. *ff*

Hp.

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vc. *ff* div

Cb. *ff*

Fl. *ff* stomp on one and three yell "hey!"

Picc. *ff* stomp on one and three yell "hey!"

Ob. *ff* stomp on one and three yell "hey!"

C. A. *ff* stomp on one and three yell "hey!"

Cl. *ff* stomp on one and three yell "hey!"

Bsn. *ff* stomp on one and three yell "hey!"

Cbsn. *ff* stomp on one and three yell "hey!"

Hn. *ff* stomp on one and three yell "hey!"

Hn. *ff* stomp on one and three yell "hey!"

Picc. Tpt. *ff* stomp on one and three yell "hey!"

Tpt. *ff* stomp on one and three yell "hey!"

Tpt. *ff* stomp on one and three yell "hey!"

Tbn. *ff* stomp on one and three yell "hey!"

B. Tbn. *ff* stomp on one and three yell "hey!"

Tba. *ff* stomp on one and three yell "hey!"

Timp. *ff* stomp on one and three yell "hey!"

B. D. *ff* yell "hey!"

Cym. *ff* yell "hey!"

Tub. B. *ff* yell "hey!"

Hp. *ff* yell "hey!"

Vin. I *ff* stomp on one and three yell "hey!"

Vin. II *ff* stomp on one and three yell "hey!"

Vla. *ff* stomp on one and three yell "hey!"

Vc. *ff* unis yell "hey!"

Cb. *ff* unis yell "hey!"

Sigurd Skogum-Riise

Rainbow Garden

Instrumentation:

2 flutes (2nd. picc.)

2 oboes

2 clarinets in Bb

2 bassoons

4 horns in F

2 trumpets in Bb

3 trombones (3rd bass)

tuba

timpani

percussion, (2 players)

cymbals

triangle

bass drum

tam-tam

harp

strings

Rainbow Garden

Sigurd Skogum-Riise (2019)

A walk amidst the flowers

The score is for a piece titled "Rainbow Garden" by Sigurd Skogum-Riise (2019), with the subtitle "A walk amidst the flowers". It is in the key of C major and starts at measure 108. The tempo is marked with a quarter note equal to 108. The score is divided into two systems, A and B, with various time signatures: 4/4, 2/4, 3/4, and 4/4. The instruments include Piccolo, Flute, Oboes 1&II, Clarinets I&II, Bassoons I&II, Horns I&II, Horns III&IV, Trumpets I&II, Trombones I&II, Bass Trombone, Tuba, Timpani, Tam-tam, Bass Drum, and Harp. The Harp part is marked "close to the soundboard". The score includes dynamic markings such as *p*, *f*, *mf*, *mp*, *pp*, and *fz*. There are also performance instructions like "triangle stick", "To Cym.", "Cymbals", "div.", and "a 1".

13 **3/4** **4/4** **C** **3/4** **3/4** **4/4** **3/4 D**

Picc. *mp*

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *p* *mp*

Cl. *mp* *mp*

Bsn. *p* *p*

Hn. *p* *p*

Tpt. *mf*

Tbn. *f* *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp* *p*

Cym. *p* *mp* *p* *p*

B. D. *p*

Hp.

Vln. I *mf* *p* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *p*

Db. *mf* *p*

22

Picc. *mf* *mp*³₇

Fl. *mf* *mp*³₇

Ob. *mf* *sub p* *mp*³₇

Cl. *mf* *sub p* *p*³₇

Bsn. *p* *mf*

Hn. *p* *mp* *p* *mp* *mp* *p* *mf*

Hn. *p* *mp* *p* *mp* *mp* *p* *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p*

Cym. *To Cym.* *Cymbals*

B. D. *p*

Hp.

Vln. I *sub p* *3*^{div.}₇

Vln. II *sub p* *3*₇

Vla. *sub p*

Vc. *p* *mf*

Db. *p* *mf*

3/4 4/4 3/4

29 **3/4** **E** **2/4** **3/4** **5/8** **(3+2)** **2/4** **5/8** **(3+2)** **3/4** **2/4** **3/4**

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Cym. *ff*

B. D. *ff* *p* *f* *p*

Hp. *ff*

Vln. I *ff* **3/4** **E** **2/4** **3/4** **5/8** **(3+2)** **2/4** **5/8** **(3+2)** **3/4** **2/4** **3/4**

Vln. I *ff*

Vln. II *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

To Tri.

37 **3/4** **F**

Picc. *f* 3 3 3 3

Fl. *mp*

Ob. *p*

Cl. *p*

Bsn. *mp* *p*

Hn. *p*

Hn. *p*

Tpt. *mp*

B. Tbn. *mp*

Tba. *mp*

Cym. Triangle *f* 3 3 3 3

B. D. To tam-T Tam-tam Bass Drum

Hp. D, C#, B E, F# G# A A# *mp*

Vln. I **3/4** **F** *pp* div a 2

Vln. I *pp*

Vln. II *pp* div a 2

Vln. II *pp*

Vla. *pp* unis

Vc. *pp*

Db. *pp* *mp*

4/4

3/4 G

43

Picc. *mp* *mf*

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p*

Hn. *p*

Tpt. *p*

Tbn. *f* senza senza

B. Tbn. *f*

Tba. *f*

Tri. *f* *mp*

B. D.

Hp. *f*

4/4

3/4 G

Vln. I *f*

Vln. I *f*

Vln. II *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

4/4

3/4

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

B. D.

Hp.

4/4

3/4

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Db.

59 **3/4** **I**

Picc. *f* *p* **J**

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

Bsn. *mp* *mf* *f* *p*

Hn. *mp* *mf* *f*

Hn. *mp* *mf* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *mp*

Tba. *mp*

Timp. *mp* *mp*

Cym. *mp* *f*

B. D. *<mp* *f*

Hp. *mf*

Vln. I *mp* *un* *div* *f* *un* *mp* **J**

Vln. II *mp* *un* *div* *f* *un* *mp*

Vla. *mp* *un* *div* *f* *un* *mp* *mp*

Vc. *mp* *div* *f* *pizz* *mp*

Db. *mp* *pizz* *mp*

3/4 **I**

68 **K**

Picc. *f* *sub p* *f*

Fl. *f* *sub p* *f*

Ob. *f* *sub p* *f*

Cl. *f* *sub p* *f* *mp*

Bsn. *f* *sub p* *f*

Hn. *f* *sub p* *f* *mp*

Hn. *f* *sub p* *f* *mf*

Tpt. *f* *sub p* *f* *mf*

Tbn. *f* *sub p* *f*

B. Tbn. *f* *sub p* *f* *mp*

Tba. *f* *sub p* *f* *mp*

Timp. *f* *sub p*

Cym. *f* *sub p* *mp* Triangle

B. D. *f* *sub p* *mp*

Hp. *f* D,C,B, E, F,G, A

K

Vln. I *f* *sub p* *f* *mp* div. a 2

Vln. I *f* *sub p* *f* *mp* div. a 2

Vln. II *f* *sub p* *f* *mp* div. a 2

Vln. II *f* *sub p* *f* *mp* div. a 2

Vla. *f* *sub p* *f* *mp* unis

Vc. *f* *sub p* *f* *mp* unis

Db. *f* *sub p* *f* *mp*

75

Picc. *mf* 3 3 3 *f* **5**⁽³⁺²⁾ **2**/**4** **4**/**4**

Fl. *mp* *f* *f*

Ob. *mp* *f* *f*

Cl. *f* *f* *f*

Bsn. *f* *f* *f*

Hn. *f* *f* *f*

Hn. *f* *f* *f*

Tpt. *f* *f* *f*

Tbn. *mf* *f* *f*

B. Tbn. *mf* *f* *f*

Tba. *f* *f* *f*

Timp. *f* *f* *f*

Tri. *mf* To cymbals

B. D.

Hp.

Vln. I *p* *mf* *f* **5**⁽³⁺²⁾ **2**/**4** **4**/**4**

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vln. II *unis* *p* *mf* *f*

Via. *unis* *p* *mf* *f* *div*

Vc. *unis* *p* *mf* *f*

Db. *p* *mf* *f*

81

Picc. *ff* *sub p* *ff*

Fl. *ff* *sub p* *ff*

Ob. *ff* *sub p* *ff*

Cl. *ff* *sub p* *ff*

Bsn. *ff* *sub p* *ff*

Hn. *ff* *sub p* *ff*

Hn. *ff* *sub p* *ff*

Tpt. *ff* *sub p* *ff*

Tbn. *ff* *sub p* *ff*

B. Tbn. *ff* *sub p* *ff*

Tba. *ff* *sub p* *ff*

Timp. *ff* *sub p* *ff*

Cym. *ff* *sub p* *ff* To Cym.

B. D. *ff* *sub p* *ff*

Hp.

Vln. I *ff* *sub p* *ff*

Vln. I *ff* *sub p* *ff*

Vln. II *ff* *sub p* *ff*

Vln. II *ff* *sub p* *ff*

Vla. *ff* *sub p* *ff*

Vc. *ff* *sub p* *ff*

Db. *ff* *sub p* *ff*

4/4 2/4 4/4

87 **4/4** **3/4** **4/4** **M**

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. -

Hn. -

Tpt. -

Tbn. -

B. Tbn. -

Tba. *f*

Timp. -

Cym. *p* *f*

B. D. *f*

Hp. -

Vln. I *p* *mf* *f*

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Db. *p* *f*

93

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *f* *mf*

Hn. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Cym. *mf*

B. D. *mf*

Hp. *mf*
D, C, Bb,
E F#, G, b

Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* unis

Db. *mf*

34

Detailed description: This page of a musical score covers measures 93 to 126. It features a full orchestral and string ensemble. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tuba) and percussion (Timpani, Cymbals, and Bells) are active throughout. The strings (Violins I and II, Viola, Violoncello, and Double Bass) enter in measure 93. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). A rehearsal mark '93' is placed at the beginning of the first staff. A large '34' is printed in the top right corner. The Harp part includes specific chord voicings: D, C, Bb, E F#, G, b. The string parts feature complex rhythmic patterns and articulation marks like accents and slurs.

97

3/4 ^N 2/4 3/4 5/8 (3+2) 2/4 5/8 (3+2) 3/4 3/4 4/4

Picc. *ff* *mf* *ff*

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

Hn. *ff* *mf* *ff*

Hn. *ff* *mf* *ff*

Tpt. *ff* *mf* *ff*

Tbn. *ff* *mf* *ff*

B. Tbn. *ff* *mf* *ff*

Tba. *ff* *mf* *ff*

Timp. *ff* *ff*

Cym. *ff* *mf* *ff* To Tri.

B. D. *ff* *f* *ff* To T-t. Tam-tam

Hp. *ff*

3/4 ^N 2/4 3/4 5/8 (3+2) 2/4 5/8 (3+2) 3/4 3/4 4/4

Vln. I *ff* *mf* *ff* sul pont.

Vln. I *ff* *mf* *ff* sul pont.

Vln. II *ff* *mf* *ff* sul pont.

Vln. II *ff* *mf* *ff* sul pont.

Vla. *ff* *mf* *ff* sul pont.

Vc. *ff* *mf* *ff* sul pont.

Db. *ff* *mf* *ff* sul pont.

3 Svenske folketoner

Sigurd Skogum-Riise

Tre svenske folketoner

instrumentering

Fløyte/Piccolo

2 Klarinetter i Bb

Sopransaxofon i Bb

Altsaxofon i Eb

Tenorsaxofon i Bb

Basstrombone

Trommesett

Baryton/vokalist

Strykekvintett

I. Hårgalåten

Score in C

trad/Sigurd Skogum-Riise

A

Fløyte
♩ = 108
mf

Klarinett I
mf

Klarinett II
mf

Sopransaxofon
mf

Altsaxofon

Tenorsaxofon

Basstrombone
mf

Trommesett
ad lib.
mf *p* *f* *p*
skarp og lukka cymbal, eventuelt langt inne på skiva

Baryton/sanger
Spel - man - nen drog fi - ol'n ur læ - dan och
mf

Fiolin I
♩ = 108
mf

Fiolin II
mf

Bratsj
mf

Cello
mf

Kontrabass
mf

A

f *mf* pizz

f *mf* pizz

f *mf* pizz

f *mf* pizz

f *mf* pizz

8

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

lyf-te strå - ken högt mot sön-dags - sol-ens ku - la Då blev det fart på Här-ga - fol - ket, de glöm-de Gud og he - la värld - en!

Fln. I

Fln. II

Bra.

Clo.

arco

Kb.

4

14

B

Fl.

mf

Kl.

mf

Kl.

mf

Sop.sax.

mf

Altsax.

mf

Ten.sax.

mf

B. trb.

mf

T.S.

mf

Bar.

B

Fln. I

mf

Fln.. II

mf

Bra.

mf

Clo.

mf

Kb.

mf

18 5

Fl. I

Fl. II

Cl. I

Cl. II

Bra.

Clo.

Kb.

Sop. sax.

Altsax.

Ten. sax.

B. trb.

T.S.

Bar.

Fl.

Kl.

Kl.

C

D

Fl. (Flute) staff with notes and slurs.

Kl. (Clarinet) staff with notes and slurs.

Kl. (Clarinet) staff with notes and slurs.

Sop.sax. (Soprano Saxophone) staff with rests.

Altsax. (Alto Saxophone) staff with rests.

Ten.sax. (Tenor Saxophone) staff with rests.

B. trb. (Baritone Trombone) staff with rests.

T.S. (Timpani) staff with rhythmic notation and *mf* dynamic.

Bar. (Baritone) staff with lyrics: "Dans-en gick på äng och back - ar Högt up-på Här-ga - äs-ens topp! Man slet ut båd' skor och klack - ar Ald - rig fick man på dans-en stopp! Var - i-från kom-mer *mf*"

C

D

Fln. I (Flute I) staff with notes and *pizz* marking.

Fln. II (Flute II) staff with notes and *pizz* marking.

Bra. (Bassoon) staff with notes and *pizz* marking.

Clo. (Cello) staff with notes and *pizz* marking.

Kb. (Double Bass) staff with notes and *pizz* marking.

31

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

du som spe - lar? Säg vem har lärt dig det - ta spel det vil-de gal-na? Stan - nar du in-te brist-ar hjär - tat, å Gud be - va - re, han har bock - fot!

8

38

E

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

E

Fln. I

Fln. II

Bra.

Clo.

Kb.

42 9

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

10 46 **F**

Fl. I

Kl. I

Kl. II

Sop. sax.

Altsax.

Ten. sax.

B. trb.

T.S.

mp

Bar.

F

Fln. I

Fln. II

Bra.

Clo.

Kb.

52

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

G

mp

To Pic.

11

B. trb.

T.S.

Bar.

mp

Fln. I

Fln. II

Bra.

Clo.

Kb.

G

arco

mp

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

61

Fl.

Piccolo

mf

3

3

3

13

Kl.

Kl.

Sop.sax.

mf

3

3

3

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

3

14

65

Picc. *f*

Kl. *f*

Kl. *f*

Sop.sax. *f*

Altsax. *f* *mp*

Ten.sax. *f*

B. trb. *f*

T.S.

Bar. *f*

Dei - dà dai - dei - dà dai - da - i - dà dai - dà dà!

Fln. I arco sul pont. *f*

Fln. II arco *f*

Bra. arco *f*

Clo. *f*

Kb. *f*

Picc.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

16 82

Picc. *mp*

Kl. *p*

Kl. *p*

Sop.sax. *mp*

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

Fln. I *mp*

Fln. II *p*

Bra. *p*

Clo. *mp*

Kb. *mp*

86 17

Picc. *p* *f* 7

Kl. *p* *f* 7

Kl. *p* *f* 7

Sop.sax.

Altsax.

Ten.sax.

B. trb. *mp* 3

T.S.

Bar. 8

Fln. I *pp* gliss.

Fln. II *pp* gliss.

Bra. *pp* gliss.

Clo. *mp* arco 3 *pp*

Kb. *mp* arco 3 *pp*

18

90 **J** To Fl. **K**

Picc. *f*

Kl. *f*

Kl. *f*

Sop.sax. *f*

Altsax. *f*

Ten.sax. *f*

B. trb.

T.S. *p* skarp og lukka cymbal, eventuelt langt inne på skiva *mf*

Bar. *mf* Klock-or-na had-de ringt i dal-en och där gick far och mor och bror til sock-en kyr-kan var kan nu Här-gas ung-dom va - ra?Åh her-re-gud, de dans-ar än - nu!

J **K**

Fln. I *mf* pizz *mf* arco

Fln. II *mf* pizz *mf* arco

Bra. *mf* pizz *mf* arco

Clo. *mf* pizz *mf* arco

Kb. *mf* pizz *mf*

L

Flute

99

Picc.
 Kl.
 Kl.
 Sop.sax.
 Altsax.
 Ten.sax.

B. trb.

T.S.

Bar.

L

Fln. I
 Fln. II
 Bra.
 Clo.
 Kb.

20 108

Flt.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

T.S.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

ffff

II. Brudmarsch från Jämtland

Trad.
arr: SS-R

Fløyte $\text{♩} = 88$ **A**

Klarinett I f p

Klarinett II f p

Sopransaxofon f

Altosaxofon f

Tenorsaxofon f

Basstrombone f

Trommesett $p < f$ cymbal

Baryton/sanger mf

Så tā-gå vi til-sam-mans bort mel-lan Jämt-lands grō-na äng-ar bort, mel-lan ny - land som prun-ka ful-la av

Fiolin I $\text{♩} = 88$ **A**

Fiolin II f

Bratsj f

Cello f mp

Kontrabass f mp pizz

B

7

Fl.

Kl.

Kl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Tbn.

T.S.

Bar.

bröl-lops-blo-mst-ers prakt! Så skå-da vi med gam-man hän ov er berg i blå-a fjär-ran hän ov er sjö-ar, ström-mar, skog-ar jämt kringbygd - er på vakt! Så *mf*

B

Fln. I

Fln. II

Bra.

Clo.

Kb.

12 C

Fl.

Kl.

Kl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Tbn.

T.S.
f

Bar.
 tä - gå vi til - sam - mans bort mel - lan Jämt - lands grö - na äng - ar bort, mel - lan ny - land som prun - ka ful - la av

C

Fln. I

Fln. II

Bra.
mp

Clo.
mp

Kb.
 pizz
mp

D

15

Fl.

Kl.

Kl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Tbn.

T.S.

Bar.

bröl - lops - blomst - ers prakt! Så skå - da vi med gam - man hän ov - er

D

Fln. I

Fln. II

Bra.

Clo.

Kb.

mf

E

17

Fl. *mf* *sing*
Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

Kl. *mf* *sing*
Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

Kl. *mf* *sing*
Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

Sop. Sax. *mf* *sing*
Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

Alto Sax. *mf* *sing*
Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

Ten. Sax. *mf* *sing*
Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

B. Tbn. *mf* *sing*
Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

T.S. *mp*

Bar. *mf*
berg i blå-a fjär-ran hän ov-er sjö-ar, ström-mar, skog ar jämt kring bygd - er på vakt! Fa - gert är lan-det som blev vår lott och ar-ve-del! så fir - om dess fäg-ring nu med

E

Fln. I *mf*

Fln. II *mf*

Bra. *mp* *mf*

Clo. *mf*

Kb. *mf*

23

F **G**

Fl. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt! *p*

Kl. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt! *p*

Kl. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt! *p*

Sop. Sax. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt!

Alto Sax. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt!

Ten. Sax. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt!

B. Tbn. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt!

T.S. *v*

Bar. song och stro-kar - spel. Tän-dom å-ny-o det hopp som vå-ra fä-der närt! För slit och mö-dor av fröjd och sol ett_mått oss be-skärt!

F **G**

Fln. I litt fritt mtp. artikulasjon *mf*

Fln. II

Bra.

Clo. pizz *p*

Kb. pizz *p*

29

Fl. *mf*

Kl. *mf*

Kl. *mf*

Sop. Sax. *mp* *mf* *mp* *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

B. Tbn. *mf*

T.S. *mp* *fff mp*

Bar. *mf*

Fln. I *mf*

Fln. II *mf*

Bra. *mf*

Clo. arco

Kb. arco

37

Fl.

Kl.

Kl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Tbn.

T.S.

Bar.

mp *fff mp* *mp* *fff mp* *mp* *fff mp* *mp* *fff mp* *fff*

Fln. I

Fln. II

Bra.

Clo.

Kb.

f *arco* *f* *f* *f*

J

43

Fl. *mf* *f*

Kl. *mf* *f*

Kl. *mf* *f*

Sop. Sax. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

B. Tbn. *mf*

T.S. *f*

Bar.

J

Fln. I *mf* *f*

Fln. II *mf* *f*

Bra. *mf* *f*

Clo. *mf*

Kb. *mf* arco

50

Fl.

Kl.

Kl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Tbn.

T.S.

Bar.

K

Fln. I

Fln. II

Bra.

Clo.

Kb.

K

arco

mp

pizz

mf

L

56

Fl. *mf*

Kl. *mf*

Kl. *mf*

Sop. Sax. *mf*

Alto Sax.

Ten. Sax. *f*

B. Tbn. *mf*

T.S.

Bar.

med cello

L

Fln. I *mf* *f* *mf*

Fln. II *mf* *f* *mf*

Bra. *mf* *f* *mf*

Clo. *f*

Kb. *mf*

pizz

arco

62

Fl. *f*

Kl. *f* arco

Kl. *f* arco

Sop. Sax. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *f*

B. Tbn.

akkurat her må du spille det som står
skarpn

T.S. *f*

Bar.

Fln. I arco *f*

Fln. II arco *f* pizz. arco

Bra. arco pizz. arco *f*

Clo. pizz. arco *f*

Kb. *f*

68 M

Fl. *f*

Kl. *f*

Kl. *f*

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

B. Tbn. *mf*

T.S. *p* både syng og spill

Bar. *p* tā - gå vi til - sam-mans bort mel-lan Jämt - lands grö-na äng-ar bort, mel-lan ny - land som prun-ka ful-la av bröl-lops-blomst-ers prakt! Sä

M

Fln. I

Fln. II

Bra. *mf*

Clo. *mf*

Kb. *mf*

73

Fl.

Kl.

Kl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Tbn.

T.S.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

N

mf

mf

mf

mf

mf

mf

f

mp

f

mf

N

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

skå-da vi med gam-man hän ov er berg i blå-a fjär-ran hän ov er sjö-ar, ström-mar, skog-ar jämt kring bygd - er på vakt! Fa - gert är lan det som blev vår

f *mf*

78

Fl.

Kl.

Kl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Tbn.

T.S.

Bar.

lott och ar-ve-del! så fir - om dess fäg-ring nu medsong och stro-kar - spel. Tän - dom å-ny-o det hopp som vä-ra få der närt! För slit och mö-dor av fröjd och sol ett...

Fln. I

Fln. II

Bra.

Clo.

Kb.

Stemmeskred gjev masse kred

O

84

Fl. *ff*

Kl. *ff*

Kl. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

B. Tbn. *ff*

T.S. *ff* *apen*

Bar. *ff*

mått oss be - skært!

O

Fln. I *ff*

Fln. II *ff*

Bra. *ff*

Clo. *ff*

Kb. *ff*

89 *molto rit.*

Fl.
Kl.
Kl.
Sop. Sax.
Alto Sax.
Ten. Sax.
B. Tbn.
T.S.
Bar.

Dei - dæi - dà!

Detailed description: This block contains the first system of a musical score, measures 89-93. It features staves for Flute (Fl.), Clarinet (Kl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Bass Trombone (B. Tbn.). The Flute part is marked 'molto rit.' and includes a dynamic marking of *ff*. The Trombone part includes dynamic markings of *f*, *p*, *ff*, and *p*. The Baritone Saxophone (T.S.) part has a dynamic marking of *ff*. The Baritone Saxophone (Bar.) part has the lyrics 'Dei - dæi - dà!' written below it.

molto rit.

Fln. I
Fln. II
Bra.
Clo.
Kb.

Detailed description: This block contains the second system of a musical score, measures 89-93. It features staves for Flute I (Fln. I), Flute II (Fln. II), Brass (Bra.), Clarinet (Clo.), and Keyboard (Kb.). The Flute I part is marked 'molto rit.' and includes a dynamic marking of *ff*. The Brass part includes a dynamic marking of *ff*. The Clarinet and Keyboard parts include dynamic markings of *f*.

15 B

Picc. *mp* *mf* Fløyte

Kl. *mp* *mf*

Kl. *mp*

Sop.sax. *mp*

Altsax. *mp*

Ten.sax. *mp*

B. trb. *p*

Dr. *p* *f* bass *p*

Bar. *mf*

Ut - i vår ha - ge där vä - xa blå - bær. hjär - tans fröjd! Vil du mig

B ord.

Fln. I *pp* *mf* *p* *p*

Fln. II *pp* *mf* *p* *p*

Bra. *pp* *mf* *p* *p*

Clo. *p*

Kb. pizz *p* pizz

C

27

Fl. *p*

Kl. *p*

Kl. *p*

Sop.sax. *mf*

Altsax. *mf*

Ten.sax. *mf*

B. trb.

Dr. *p* \leftarrow *f p*

Bar. nå - got, så träf - fast vi där! kom Lil - jor och aq-qui - lej - a, kom ros - or och sal - i - vi - a, kom lju - va krusmynt - a, kom hjär - tans fröjd.

C

Fln. I

Fln. II

Bra.

Clo. pizz *mf*

Kb. *mf*

57.4"
39.1.88
Hit 01

38 **D** **E**

Fl. *mp* *p*

Kl. *mp* *p*

Kl. *mp* *p*

Sop.sax. *mp*

Altsax. *mp*

Ten.sax. *mp*

B. trb. *mp*

Dr. *f* bass *p*

Bar. *mf*

Fag - ra småblom-mor der bjud-er til dans! Komhjärt - ans fröjd! Vill du, så bind - er jag åt dig en

D **E**

Fln. I *p* *p*

Fln. II *p* *p*

Bra. *p* *p*

Clo. arco *p* pizz *p*

Kb. *p* pizz *p*

50

F **G**

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

mf

mf

mf

mf

mf

arco

mf

Dr.

f p

Bar.

krans! Lil - jor och aq-qui - lej - a, kom ros - or och sal - i - vi - a, kom lju - va krusmynt - a, kom hjär - tans fröjd.

F **G**

Fln. I

Fln. II

Bra.

Clo.

Kb.

mf

mf

mf

mf

mf

arco

mf

arco

mf

arco

mf

arco

mf

This musical score page contains measures 61 through 70 for a woodwind and string ensemble. The instruments are arranged as follows:

- Flute (Fl.):** Measures 61-62 feature a *f* dynamic with a 7-measure slur. Measures 63-64 are rests. Measures 65-66 feature a *f* dynamic with a 3-measure slur. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Clarinet (Kl.):** Measures 61-62 feature a *f* dynamic with a 7-measure slur. Measures 63-64 are rests. Measures 65-66 feature a *f* dynamic with a 3-measure slur. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Soprano Saxophone (Sop.sax.):** Measures 61-62 feature a *f* dynamic. Measures 63-64 are rests. Measures 65-66 feature a *f* dynamic. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Alto Saxophone (Altsax.):** Measures 61-62 feature a *f* dynamic. Measures 63-64 are rests. Measures 65-66 feature a *f* dynamic. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Tenor Saxophone (Ten.sax.):** Measures 61-62 feature a *f* dynamic with a 3-measure slur. Measures 63-64 are rests. Measures 65-66 feature a *f* dynamic. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Bass Trombone (B. trb.):** Measures 61-62 feature a *f* dynamic. Measures 63-64 are rests. Measures 65-66 feature a *f* dynamic. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Drum (Dr.):** Measures 61-62 feature a *p* dynamic. Measures 63-64 feature a *f* dynamic with a **bass** marking. Measures 65-66 feature a *mp* dynamic. Measure 67 features a *mp* dynamic.
- Baritone (Bar.):** Measures 61-62 are rests. Measures 63-64 are rests. Measures 65-66 are rests. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Flute I (Fln. I):** Measures 61-62 feature a *f* dynamic with a 7-measure slur. Measures 63-64 feature a *mp* dynamic. Measures 65-66 feature a *f* dynamic. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Flute II (Fln. II):** Measures 61-62 feature a *f* dynamic with a 7-measure slur. Measures 63-64 feature a *mp* dynamic. Measures 65-66 feature a *f* dynamic with a 3-measure slur. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Braunhorn (Bra.):** Measures 61-62 feature a *f* dynamic with a 7-measure slur. Measures 63-64 feature a *mp* dynamic. Measures 65-66 feature a *f* dynamic with a 3-measure slur. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Clarinet Bass (Clo.):** Measures 61-62 feature a *mp* dynamic. Measures 63-64 feature a *mp* dynamic. Measures 65-66 feature a *f* dynamic. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.
- Kb. (Kb.):** Measures 61-62 feature a *mp* dynamic. Measures 63-64 feature a *mp* dynamic with an *arco* marking. Measures 65-66 feature a *f* dynamic. Measure 67 features a *f* dynamic with a **H** (Harmon) marking.

73

Fl. *p*

Kl. *p*

Kl. *p*

Sop.sax. *p*

Altsax. *p*

Ten.sax. *p*

B. trb. *p*

Dr. *f mp*

Bar. *mf*

solo, første sopran

Kran - sen den set - ter jag sen i ditt hår!

Sol - en den dal - ar, men

Fln. I *p*

Fln. II *p*

Bra. *p*

Clo. *p*

Kb. *p*

85 **J**

Fl. *p* *mf*

Kl. *mf*

Kl. *mf*

Sop.sax. *p* solo *mp* *mf*

Altsax. *p* *mf*

Ten.sax. *p* *mf*

B. trb. *mf*

Dr. *mf*

Bar. *f*

håp - pet upp - går!

Kom

J

Fln. I *p* *mf*

Fln. II *p* *mf*

Bra. *p* *mf*

Clo. *mf*

Kb. *mf*

K 97 To Picc. Piccolo **L**

Fl. I
Fl. II
Kl. I
Kl. II
Sop.sax.
Altsax.
Ten.sax.
B. trb.
Dr.
Bar.

Lil - jor och aq-qui - lej - a, kom ros - or och sal - i - vi - a, kom lju - va krus-mynt - a, kom hjär - tans fröjd.

K sul pont. **L**

Fl. I
Fl. II
Bra.
Clo.
Kb.

Musical score for woodwinds and strings, measures 108-114. The score includes parts for Piccolo (Picc.), Clarinet in B-flat (Kl.), Clarinet in A (Kl.), Soprano Saxophone (Sop. sax.), Alto Saxophone (Altsax.), Tenor Saxophone (Ten. sax.), Baritone Trumpet (B. trb.), Drum (Dr.), Baritone (Bar.), Flute I (Fln. I), Flute II (Fln. II), Bassoon (Bra.), Clarinet in C (Clo.), and Double Bass (Kb.).

Measures 108-114 are marked with a box containing the letter 'M'. The key signature changes from one flat to two flats (B-flat major to A-flat major) at measure 110. The flute part is marked 'To Fl. Flute' at measure 110. Dynamics include *p*, *mp*, and *mp*. Performance instructions include *gliss.* for the bassoon and double bass, and *arco* for the double bass. The Piccolo part features a triplet in measure 108 and a triplet in measure 114. The Clarinet in B-flat part has a triplet in measure 109. The Clarinet in A part has a triplet in measure 109. The Soprano Saxophone part has a triplet in measure 114. The Alto Saxophone part has a triplet in measure 114. The Tenor Saxophone part has a triplet in measure 114. The Baritone Trumpet part has a triplet in measure 114. The Drum part has a triplet in measure 114. The Baritone part has a triplet in measure 114. The Flute I part has a triplet in measure 114. The Flute II part has a triplet in measure 114. The Bassoon part has a triplet in measure 114. The Clarinet in C part has a triplet in measure 114. The Double Bass part has a triplet in measure 114.

120

Fl.

Kl.

Kl.

Sop.sax.

Altsax.

Ten.sax.

B. trb.

Dr.

Bar.

Fln. I

Fln. II

Bra.

Clo.

Kb.

N

mp

mp

mp

mp

mp

mp

p

mf

p

f

f

Ut - i vår ha - ge finnsblom-mor och bär! Kom Hjar - tans

p

mp

pp

mf

p

p

pp

mf

p

mf

mf

133

f **O** **P**

Fl. *f* Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Kl. *f* alle: Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Kl. *f* alle: Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Sop.sax. *f* alle: Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Altsax. *f* alle: Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Ten.sax. *f* alle: Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

B. trb. *f* alle: Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Dr. **H**

Bar. *f* alle: fröjd! Men, ut av al-la, du kär-ast mig är! Kom, Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Fln. I *f* **O** **P** Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Fln. II *f* Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Bra. *f* Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Clo. *f* Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

Kb. *f* Lil-jor och aq-qui-lej- a, kom ros-or och sal-i- vi- a, kom lju-va krusmynt-a, komhjär- tans

145

Fr. I. fröjd. *f*

Kl. I. fröjd. *f*

Kl. II. fröjd. *f*

Sop.sax. fröjd. *f*

Altsax. fröjd. *f*

Ten.sax. fröjd. *f*

B. trb. fröjd. *f* ord.

Dr. *f* bass *mp*

Bar. fröjd.

Fln. I. fröjd. *f*

Fln. II. fröjd. *f*

Bra. fröjd. *f*

Clo. fröjd. *p*

Kb. fröjd. *p*

4 Der jeg tenker, er det alltid mørkt

4.1 Forord

Jeg ønsket å skrive et verk med tekst, og jeg ønsket å bruke tekster som hadde samme, geografiske tilhørighet som meg selv. Derfor falt valget veldig fort på Stig Sæterbakken. Jeg var i starten veldig usikker på hvilke Sæterbakken-tekster jeg skulle velge, ettersom de tekstene jeg fant som ville ha vært de letteste å sette musikk til, var fra diktsamlingen ”Flytende paraplyer”. Problemet var at da denne utkom, var forfatteren kun 18 år gammel, og at dette absolutt ikke kan sees på som representativt for tre tiår med kritikerroste utgivelser. Valget falt derfor til slutt på pamfletten ”Der jeg tenker, er det alltid mørkt”, som er tre essays om livets vanskeligheter. Det første, ”Ja, nei, ja” tar for seg samlivsbrudd og skillsmisse, mens det siste, ”Det fryktinngytende” tar for seg skam.

Det midterste, som er det jeg har tatt mesteparten av tekstene fra, heter ”Umuligheten av å leve”, og handler om barnet man har i seg, og hvordan impulsene våre er styrt av dette, og hvordan man sliter med å ta livet på alvor, og, dermed, selv å bli tatt på alvor. Det som slo meg med Sæterbakkens forfatterskap, er at han ofte snakker om det som ikke skal snakkes om, de følelsene vi alle har, men nødigst uttaler oss om: Det er gøy å lese Sæterbakken, men det er også skremmende og direkte ubehagelig til tider. Han er nokså obskøn forfatter, med tekster som dreier seg om alt fra selvmord og angst, fra sorg og kjærlighetssorg, til tiss og bæsje, fra tekster om kunst, musikk og litteratur, til personlige anekdoter, og han er heller ikke redd for å blande sjangre. Nevnte tekster er på en måte personlig, en slags form for monologer, samtidig som at de er i en essayform, og befinner seg i en slags mellomstadie mellom saklig og usaklig, med masse impulsive digresjoner, mange tråder som til slutt blir heklet sammen til ett enhetlig og forståelig budskap, rammet inn av ofte obskure og til enhver til ekstremt poetiske formuleringer. Dette har jeg prøvd å gjenskape i musikken, ved å ta inn det obskøne og det ubehagelige, det tragiske, og det beint ut latterlige.

Sigurd Skogum Riise, 2019

Sigurd Skogum-Riise

Der jeg tenker, er det alltid mørkt.

"For det er en forbindelse mellom obskønitet og melankoli,
uten at jeg nødvendigvis er fullt ut i stand til å trekke den"
-Stig Sæterbakken, "Dirty Things"

Instrumentering:

Fløyte(alternerende Piccolo)

Sopransaxofon i Bb

Klarinett i Bb

Fagott

Trompet i Bb

2 horn i F

Trombone

Tuba

Trommesett

Solist, baryton

SATB

Strykekvintett

I: Skal det aldri forlate meg?

Stig Sæterbakken

Sigurd Skogum-Riise

♩ = 80

A

Floyte

Klarinett

Sopransaxofon

Fagott

Trompet

Horn I

Horn II

Trombone

Tuba

Trommesett

Baryton

f Resiterende

skal det aldri forlate meg? skal det virke ligefølge meg hele veien ut? slik at når jeg ligger på dødslei-

Sopran

Alt

Tenor

Bass

♩ = 80

A

Fiolin I

Fiolin II

Bratsj

Cello

Kontrabass

Detailed description: This is a page from a musical score for a symphony orchestra and vocal soloist. The score is in C major and 2/4 time. It features a variety of instruments including woodwinds (flute, clarinet, saxophone, bassoon), brass (trumpet, horns, trombone, tuba), percussion (drum set), strings (violins, viola, cello, double bass), and a vocal soloist (baryton). The vocal part includes the lyrics: 'skal det aldri forlate meg? skal det virke ligefølge meg hele veien ut? slik at når jeg ligger på dødslei-'. The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like 'Resiterende' (ritardando). A rehearsal mark 'A' is placed at the beginning of the section. The tempo is marked as quarter note = 80.

8

B **C**

Fl.

Kl.

Sax.

Fgt.

Trp.

Hrn.

Hrn.

Trb.

Tba.

T.S.

Bar.

S.

A.

T.

B.

et med mi-ne nær-mes-te rundt meg. er det frem - del_ es_ med den ne små-rol-lin-ge føl-el-sen i hjer - nen den som alt-så har råt-net I

p

p

p

p

B **C**

Fln. I

Fln. II

Br.

Clo.

Kb.

pizz

mf

pizz

mf

pizz

mf

pizz

mf

pizz

mf

subito p

subito p

subito p

mf

14

D **E**

Fl.

Kl.

Sax.

Fgt.

Trp.

Hm.

Hm.

Trb.

Tba.

T.S.

Bar.

ste-det for åmod-ne — og som nå en-de-lig får man vel si hol-der på å gåi opp-løs - ning lik-som i et sy

mp *f*

harmon

p

p

p

D **E**

Fln. I

Fln. II

Br.

Clo.

Kb.

arco

arco

arco

arco

arco

pizz

arco

pp

pp

pp

pp

pp

pp

pp

pp

20

Fl. *f* 6

Kl. *f* 6

Sax. *f* 6

Fgt. *mp* *pf* *mf* *f* 3

Trp. *mp* *pf* *mf*

Hrn. *mp* *pf* *mf*

Hrn. *mp* *pf* *mf*

Trb. *mf*

Tba. *mf*

T.S.

Bar. *mf* 3

— re-bad av livkang in-fan-til-i -tet

S. *tutti* 3

Skal det ald-ri__ for la-te__ meg? skal det virk' lig føl-ge meg he-le vei-en ut?

A. *tutti* 3

Skal det ald-ri__ for la-te__ meg? skal det virk' lig føl-ge meg he-le vei-en ut?

T. *tutti* 3

Skal det ald-ri__ for la-te__ meg? skal det virk' lig føl-ge meg he-le vei-en ut?

B. *tutti* 3

Skal det ald-ri__ for la-te__ meg? skal det virk' lig føl-ge meg he-le vei-en ut?

Fln. I *mf* 6

Fln. II *mf* 6

Br. *mf* 6

Clo. *mf* pizz *f* arco 3

Kb. *mf* *f*

26 **G** **H**

Fl. *mf*

Kl. *mf*

Sax. *mf*

Fgt. *subito p* *mf*

Trp. *mf*

Hm. *mf*

Hm. *mf*

Trb. *mf*

Tba. *mf*

T.S. *p* *mf*

Bar. *p* *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

u-fat-te-lig i grun nen. at no-en har klart å ta meg ser-i - øst.

G **H**

Fln. I *pp* *sul pont.* *mf* *ord.*

Fln. II *pp* *sul pont.* *mf* *ord.*

Br. *subito p* *pp* *sul pont.* *mf* *ord.*

Clo. *subito p* *pp* *sul pont.* *mf* *ord.*

Kb. *subito p* *pp* *sul pont.* *mf* *ord.*

32

Fl. Kl. Sax. Fgt. Trp. Hrn. Hrn. Trb. Tba. T.S. Bar. S. A. T. B.

Measures 32-35 of a woodwind and percussion score. The score includes parts for Flute (Fl.), Clarinet (Kl.), Saxophone (Sax.), Fagot (Fgt.), Trumpet (Trp.), Horns (Hrn.), Trombone (Trb.), Tuba (Tba.), Timpani (T.S.), and Baritone (Bar.). The music features various articulations such as triplets and accents, and dynamic markings including *f*, *mf*, and *f*. A first ending bracket labeled 'I' spans measures 34 and 35. The percussion part shows a complex rhythmic pattern with many triplets.

Fln. I Fln. II Br. Clo. Kb.

Measures 32-35 of a string and flute score. The score includes parts for Flute I (Fln. I), Flute II (Fln. II), Bassoon (Br.), Clarinet (Clo.), and Keyboard (Kb.). The music features various articulations such as triplets and accents, and dynamic markings including *mf*, *f*, and *mf*. A first ending bracket labeled 'I' spans measures 34 and 35.

40 J

Fl. *sub p*

Kl. *sub p*

Sax. *sub p*

Fgt. *sub p* *mp*

Trp. *sub p*

Hrn. *sub p* *mp*

Hrn. *sub p* *mp*

Trb. *sub p*

Tba. *sub p*

*sekstendedelstrioler i cymbal, streite åttendedeler på hi-hat, og åttendedelstrioler i bassen, eventuelt også bygg på litt

T.S. *sub p* *p*

snakk fritt, følg indikasjoner
stilmessig 40% Liv Ullmann,
40% Jan-Erik Vold og
20% Haakon Børde

Bar. Det er noe barnlig i meg som holder stand som nekter å gi

S. ald - ri___ for la - te meg?

A. ald - ri___ for la - te meg?

T. ald - ri___ for la - te meg?

B. ald - ri___ for la - te meg?

J

Fln. I *sub p* *ff*

Fln. II *sub p* *ff*

Br. *sub p* *ff* sul G

Clo. *sub p* *mp* gliss.

Kb. *sub p* *mp* sul A gliss.

Fl. Kl. Sax. Fgt. Trp. Hm. Hm. Trb. Tba.

T.S.

Perc. *slipp lik-som det er en sang gut-tun-ge der in - ne som stil-ler seg i vei-en for - al -le mi - ne for-søk på å bli vok - sen*

S. A. T. B.

Fln. I Fln. II Br. Clo. Kb.

49

Fl.

Kl.

Sax.

Fgt.

Trp.

Hrn.

Hrn.

Trb.

Tba.

T.S.

Perc.

S.

A.

T.

B.

snakk:

Sagt på en annen måte: at jeg alltid har vært barnslig for alderen, og at jeg høyst sannsynlig kommer til å fortsette med å være det U-an-sett hvor høy den blir!

Fln. I

Fln. II

Br.

Clo.

Kb.

gliss.

sul G

gliss.

gliss.

gliss.

This musical score page, numbered 54, features a woodwind section and a string section. The woodwind instruments are Flute (Fl.), Clarinet (Kl.), Saxophone (Sax.), Bassoon (Fgt.), Trumpet (Trp.), Horns (Hm.), Trombone (Trb.), and Tuba (Tba.). The string section includes Timpani (T.S.), Baritone (Bar.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

The score is divided into four measures. The woodwinds play various melodic and rhythmic patterns, including triplets and sixteenth-note runs. The strings provide a steady accompaniment with sustained notes and rhythmic patterns. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout. The key signature has one flat, and the time signature is 4/4.

Key features of the score include:

- Flute (Fl.):** Starts with a triplet in the second measure, followed by a sixteenth-note run in the third measure.
- Clarinet (Kl.):** Features a triplet in the first measure and a sixteenth-note run in the third measure.
- Saxophone (Sax.):** Plays a melodic line with a triplet in the second measure.
- Bassoon (Fgt.):** Provides a steady accompaniment with a triplet in the second measure.
- Trumpet (Trp.):** Plays a melodic line with a triplet in the second measure.
- Horns (Hm.):** Two horns play similar melodic lines with triplets in the second measure.
- Trombone (Trb.):** Provides a steady accompaniment with a triplet in the second measure.
- Tuba (Tba.):** Provides a steady accompaniment with a triplet in the second measure.
- Timpani (T.S.):** Plays a rhythmic pattern of eighth notes with triplets.
- String Section:** Includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, all of which are mostly silent in this section.
- Flute I (Fln. I):** Plays a melodic line with a triplet in the third measure.
- Flute II (Fln. II):** Provides a steady accompaniment with a triplet in the third measure.
- Bassoon (Br.):** Provides a steady accompaniment with a triplet in the third measure.
- Clarinet (Clo.):** Provides a steady accompaniment with a triplet in the third measure.
- Keyboard (Kb.):** Provides a steady accompaniment with a triplet in the third measure.

58

M

Fl.

Kl.

Sax.

Fgt.

Trp.

Hrn.

Hrn.

Trb.

Tba.

T.S.

Bar.

S.

A.

T.

B.

Detailed description: This block contains the first system of a musical score, measures 58-61. It features 13 staves. The top staff is for Flute (Fl.), followed by Clarinet (Kl.), Saxophone (Sax.), Bassoon (Fgt.), Trumpet (Trp.), two Horns (Hrn.), Trombone (Trb.), Tuba (Tba.), Snare Drum (T.S.), and Baritone (Bar.). The bottom five staves (S., A., T., B.) are empty. The score is in 3/4 time. Measures 58-61 show various melodic lines with triplets and slurs. A dynamic marking of *f* (forte) is present in measures 60 and 61. A box labeled 'M' is positioned above the Flute staff at the start of measure 60.

M

Fln. I

Fln. II

Br.

Clo.

Kb.

Detailed description: This block contains the second system of a musical score, measures 62-65. It features 5 staves. The top staff is for Flute I (Fln. I), followed by Flute II (Fln. II), Bassoon (Br.), Clarinet (Clo.), and Keyboard (Kb.). The score is in 3/4 time. Measures 62-65 show melodic lines with triplets and slurs. A dynamic marking of *f* (forte) is present in measures 64 and 65. A box labeled 'M' is positioned above the Flute I staff at the start of measure 64.

Fl. *mf* *sub p*

Kl. *mf* *sub p*

Sax. *mf* *sub p*

Fgt. *mf* *sub p*

Tp. *sub p*

Hm. *sub p*

Hm. *sub p*

Trb. *sub p*

Tba. *sub p*

*sektendedelstrioler i cymbal,
 streite åttendedelstrioler på hi-hat,
 og åttendedelstrioler i bassen,
 eventuelt også bygg på litt

T.S. *sub p* *f*

Bar.

S.

A.

T.

B.

Fln. I *mf* *sub p* *f*

Fln. II *mf* *sub p* *f*

Br. *mf* *sub p* *f*

Clo. *sub p* *f* *mp* *gliss.*

Kb. *sub p* *f* *mp* *gliss.*

N

63

Piccolo

Fl. Kl. Sax. Fgt.

Trp. Hrn. Hrn. Trb. Tba.

T.S.

Perc.

les, litt fort. Samme stil, men med litt mer "rap" i seg

Ufattelig, i grunnen, at noen har klart å ta meg seriøst.
 For, etter et ukjen antall mislykkede bortforklaringer
 , gjenstår heller ikke andre slutninger
 å trekke enn at det er

sang

Bar-net i meg som shri - ver

S. A. T. B.

N

Fln. I Fln. II Br. Clo. Kb.

67 To Fl.

Picc.

Kl.

Sax.

Fgt.

Trp.

Hm.

Hm.

Trb.

Tba.

T.S.

Bar.
snakk, men litt saktere. fyll ut taktene

S.

A.

T.

B.

Fl. I
mp

Fl. II
mp

Br.
mp

Clo.
mp

Kb.
mp

hva en-ten res-ten av meg an-stren-ger seg for å skju-le det el-ler ik ke at det er den uovervinnerlige barnsligheten i meg som lyser fra hver side, .

73 Flute **O**

Picc. *mf* *f*

Kl. *f*

Sax. *f*

Fgt. *f*

Trp. *p* *f*

Hrn. *p* *f*

Hrn. *p* *f*

Trb. *p* *f*

Tba. *p* *f*

T.S. *p* *mf*

Bar. *f*

hevert ut-gyt-te ord!

S. *f* U - fat-te - lig, i grun - nen, at no-en har klart å ta meg ser - i - øst! U -

A. *f* U - fat-te - lig, i grun - nen at no-en har klart å ta meg ser - i - øst! U -

T. *f* U - fat-te - lig, i grun - nen at no-en har klart å ta meg ser - i - øst! U -

B. *f* U - fat-te - lig, i grun - nen at no-en har klart å ta meg ser - i - øst! U -

O

Fln. I *mf* *f*

Fln. II *mf*

Br. *mf*

Clo. *mf*

Kb. *mf*

P

82

Fl. *f*

Kl. *f*

Sax. *f*

Fgt. *ff*

Trp. *f*

Hrn. *f*

Hrn. *f*

Trb. *mf*

Tba. *mf*

T.S. *f*

Perc. *f_s*

Så

S. *f* så klo - ke så al - vor - li - ge! så et - ter tenk - som - me! *ff*

A. *f* så klo - ke så al - vor - li - ge! så et - ter tenk - som - me! *ff*

T. *f* så klo - ke så al - vor - li - ge! så et - ter tenk - som - me! *ff*

B. *f* så klo - ke så al - vor - li - ge! så et - ter tenk - som - me! *ff*

P

Fln. I *f*

Fln. II *f*

Br. *f*

Clo. *f*

Kb. *f*

87

Fl.

Kl.

Sax.

Fgt.

Tp.

Hm.

Hm.

Trb.

Tba.

T.S.

Bar.

S.

A.

T.

B.

vel til-pass i livs - sit - ua-sjon - en, så - - drev - ne i sin om - gang med an -

Fl. I

Fl. II

Br.

Clo.

Kb.

mf

mf

mf

mp

mf

92 **R**

Fl. *p* *mf* *f*

Kl. *p* *mf* *f*

Sax. *p* *mf* *f*

Fgt. *mf*

Trp. *p* *mf* *f*

Hrn. *p* *mf* *f*

Hrn. *p* *mf* *f*

Trb. *p* *mf* *f*

Tba. *p* *mf* *f*

T.S. *mf*

Bar. *mf*

-dre!

S. *f*
Skal det ald - ri___ for la - te___meg? Skal det ald - ri___ for la - te___meg?

A. *f*
Skal det ald - ri___ for la - te___meg? Skal det ald - ri___ for la - te___meg?

T. *f*
Skal det ald - ri___ for la - te___meg? Skal det ald - ri___ for la - te___meg?

B. *f*
Skal det ald - ri___ for la - te___meg? Skal det ald - ri___ for la - te___meg?

R

Fln. I *p* *mf* *f*

Fln. II *p* *mf* *f*

Br. *p* *mf* *f*

Clo. *p* *mf* *f*

Kb. *p* *mf* *f*
pizz *arco*

97

Fl. *mf*

Kl. *f* *mf*

Sax. *mf*

Fgt. *mf*

Trp. *mf* *f* *mf* *f*

Hrn. *mf* *f*

Hrn. *mf* *f*

Trb. *mf*

Tba. *mf*

T.S. *mf*

Bar.

S.

A.

T.

B.

Fln. I *mf* *ord.*

Fln. II *mf* *ord.* *mf*

Br. *mf* *ord.* *f*

Clo. *mf* *ord.*

Kb. *mf* *ord.*

101 S

To Picc. Piccolo

Fl. *mf*

Kl. *mf*

Sax. *mf*

Fgt. *mf*

Trp. *mf*

Hrn. *mf*

Hrn. *mf*

Trb. *mf*

Tba. *mf*

T.S. *mf*

Bar. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

S

Fln. I *mf*

Fln. II *mf*

Br. *mf*

Clo. *mf*

Kb. *mf*

T

Picc. *mf* *mp*

Kl. *mf* *mp*

Sax. *mf* *mp*

Fgt. *mf* *mp*

Tp. *mf* *mp*

Hm. *mf* *mp*

Hm. *mf* *mp*

Trb. *mf* *mp*

Tba. *mf* *mp*

*sekstendedelstrioler i cymbal,
 streite åttendedelstriler på hi-hat,
 og åttendedelstrioler i bassen,
 eventuelt også bygg på litt

T.S. *mp*

Bar.

S.

A.

T.

B.

T

Fln. I *mf* *mp*

Fln. II *mf* *mp*

Br. *mf* *mp*

Clo. *mf* *mp*

Kb. *mf* *mp*

Picc. *mf* *f* *sub p*

Kl. *mf* *f* *sub p*

Sax. *mf* *f* *sub p*

Fgt. *mf* *f* *sub p*

Trp. *mf* *f* *sub p*

Hrn. *mf* *f* *sub p*

Hrn. *mf* *f* *sub p*

Trb. *mf* *f* *sub p*

Tba. *mf* *f* *sub p*

T.S. *mf* *f* *sub p*

Bar. *mf* *f* *sub p*

S. *mf* *f* *sub p*

A. *mf* *f* *sub p*

T. *mf* *f* *sub p*

B. *mf* *f* *sub p*

Fln. I *mf* *f* *sub p*

Fln. II *mf* *f* *sub p*

Br. *mf* *f* *sub p*

Clo. *mf* *f* *sub p*

Kb. *mf* *f* *sub p*

Flute

Picc. *p*

Kl. *p* 6 6 6 6

Sax.

Fgt.

Trp. harmon *pp* +

Hm. *pp* +

Hm. *pp* harmon

Trb. *pp*

Tba. *pp*

T.S.

Perc. *f*

snakk, likt som før
 alt, mens det oppe i hodet på meg fremdeles kooker, av all verdens latterlige lengsler, idiotiske redsler detaljerte

S.

A.

T.

B.

sul pont.

Fln. I *sub pp* ord sul pont.

Fln. II *sub pp* ord sul pont.

Br. *sub pp* ord sul pont.

Clo. *sub pp* ord sul pont.

Kb. *sub pp* ord sul pont.

Fl.
Kl.
Sax.
Fgt.
Trp.
Hrn.
Hrn.
Trb.
Tba.

T.S.

Perc.

5

selvmordsplaner grisete sex - fan - ta - si - er _____ og helt re- spektløse forestillinger om de såkalt viktige ting i livet


S.
A.
T.
B.


Fln. I
Fln. II
Br.
Clo.
Kb.


pizz


V

122


Fl. 


Kl. *mp* 


Sax. *mp* 

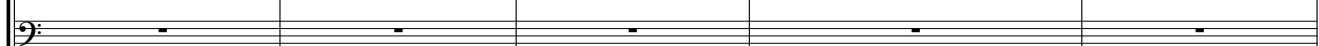
Fgt. *mp* 

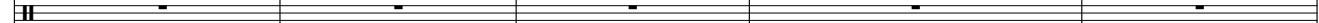
Trp. *mp* 


Hm. *mp* 

Hm. 

Trb. 

Tba. 

T.S. 

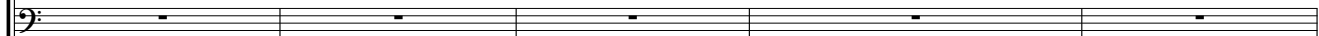
Perc. 

en heksegryte av puerilt slagg, er det, på kokepunktet, mer eller mindre konstant, et virvar av tull og tøys som jeg ikke ville

S. 


A. 


T. 

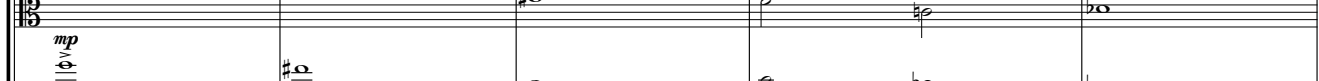
B. 


V


arco

Fln. I *mp* 

Fln. II *mp* 

Br. *mp* 

Clo. *mp* 

Kb. *mp* 

Fl. Kl. Sax. Fgt. Trp. Hrn. Hrn. Trb. Tba.

T.S. Perc.

kunne unngå å biten av meg tungen av skam over, om jeg skulle være så uheldig at det kom noen for øre, noe av det.

S. A. T. B.

Fln. I Fln. II Br. Clo. Kb.

X

132

Fl. *mf* *sub p* *ff*

Kl. *mf* *sub p* *ff*

Sax. *mf* *sub p* *ff*

Fgt. *mf* *sub p* *ff*

Trp. *mf* *sub p* *ff*

Hm. *mf* *sub p* *ff*

Hm. *mf* *sub p* *ff*

Trb. *mf* *sub p* *ff*

Tba. *mf* *sub p* *ff*

T.S. *mf* *sub p* *ff*

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

S. *f* *sub p* *ff*
Skal det al - dri for - la - te - meg?

A. *f* *sub p* *ff*
Skal det al - dri for - la - te - meg?

T. *f* *sub p* *ff*
Skal det al - dri for - la - te - meg?

B. *f* *sub p* *ff*
Skal det al - dri for - la - te - meg?

X

Fln. I *mf* *sub p* *ff*

Fln. II *mf* *sub p* *ff*

Br. *mf* *sub p* *ff*

Clo. *mf* *sub p* *ff*

Kb. *mf* *sub p* *ff*

II: Lenge trodde jeg

Stig Sæterbakken

Sigurd Skogum-Riise

82 A

Floyte *mf* 6 3 $\text{sub } p \leftarrow f$ *p* 7

Klarinett *mf* $\text{sub } p \leftarrow f$ *p* 7

Sopransaxofon *mf* 6 3 $\text{sub } p \leftarrow f$ *p* 7

Fagott *p* *mf* $\text{sub } p \leftarrow f$

Horn I *p* *mf* $\text{sub } p \leftarrow f$ *fp*

Horn II *p* *mf* $\text{sub } p \leftarrow f$ *fp*

Trommesett cymbal *p* *mf* $\text{sub } p \leftarrow f$ *pp* *mp* 3 3 3 3

Baryton/sanger *mf* 3 5 3 3
 Len-ge trod-de jeg at man, et-ter å ha vært barn en stund, ble vok - sen.

Sopran

Alt

Tenor

Bass

82 con sord. A senza vib. ord 3 7

Fiolin I *p* *mf* $\text{sub } p \leftarrow f$ *mp*

Fiolin II con sord. *p* *mf* $\text{sub } p \leftarrow f$ *mp* senza vib. ord 3 7

Bratsj con sord. *p* *mf* $\text{sub } p \leftarrow f$ *mp* senza vib. ord 3 7

Cello con sord. *p* *mf* $\text{sub } p \leftarrow f$ *mp* senza vib.

Kontrabass con sord. *p* *mf* $\text{sub } p \leftarrow f$ *mp* senza vib.

8 ord. **B** **C**

Fl. *mp* *sub p* *mf*

Kl. *mp* *sub p* *mf*

Sop.sax *mp* *sub p* *mf*

Egt.

Hn. *mp* *sub p* *mf*

Hn. *mp* *sub p* *mf*

TS. *sub p* *mf* *pp* *mf* *mp*

Bar. *mf*

At en vak-ker dag vil-le no-en skru på et lys op-pi ho-det mitt og så ville det være gjort. Jeg fo-re-stil-te meg at det var det-te som had-de skjedd med al-le men og kvin-ner jeg

S.

A.

T.

B.

ord. **B** **C**

Fln. I *mp* *sub p* *mf* *pp* *mf* *mp*

Fln. II *mp* *sub p* *mf* *pp* *mf* *mp*

Bra. *mp* *sub p* *mf* *pp* *mf* *mp*

Vlo. *mp* *sub p* *mf* *pp* *mf* *mp*

Kb. *mp* *sub p* *mf* *pp* *mp*

pizz arco

D **E**

17

Fl. *f* 6

Kl. *p* 6 *mf*

Sop.sax *f* 6

Fgt. *p* 6 *mf*

Hn. *mp*

Hn. *mp*

TS. *sub p* 3 *mf*

Bar. *mf* 3 3 3 3

så og at det-te vil-le skje med meg! og at det-te vil-le skje med meg!

S. *mf*

Len-ge trod de jeg at man,

A. *mf*

Len-ge trod de jeg at man,

T. *mf*

Len-ge trod de jeg at man,

B. *mf*

Len-ge trod de jeg at man,

D **E**

Fln. I *mf* pizz. arco *p* *f* *mp* 3 *sub p* 6 *mp*

Fln. II *mf* pizz. arco *p* *f* *mp* 3 *sub p* 6 *mp*

Bra. *mf* pizz. arco *p* *f* *mp* 3 *sub p* 6 *mp*

Vlo. *mf* pizz. arco *p* *f* *mp* 3 *sub p* 6 *mp*

Kb. *mf* pizz. arco *p* *f* *mp* 3 *sub p* 6 *mp*

24

Fl. *mf* *f*

Kl. *mf* *f*

Sop.sax *mf* *f*

Fgt. *mf* *f*

Hn. *f*

Hn. *f*

TS. *f*

Bar.

lenge gikk jeg,
og ventet på det.

S. *f*

A. *f*

T. *f*

B. *f*

et-ter å ha vært barn en stund, ble vok - sen.. vil-le no-en skru på et lys___

et-ter å ha vært barn en stund, ble vok - sen.. vil-le no-en skru på et lys___

et-ter å ha vært barn en stund, ble vok - sen.. At en vak-ker dag skru på et lys___

et-ter å ha vært barn en stund, ble vok - sen.. At en vak-ker dag skru på et lys___

Fl. I *f*

Fl. II *f*

Bra. *f*

Vlo. *f*

Kb. *f*

14 **C** **D**

Picc. *mp* *f* *sub p*

Sop. Sax. *mp* *f* *sub p*

Kl. *mp* *f* *sub p*

Fgt. *mp* *f* *sub p*

Trp. *mp* *f* *sub p*

Hn. *mp* *f* *sub p*

Hn. *mp* *f* *sub p*

Trb. *mp* *f* *sub p*

Tba. *mp* *f* *sub p*

T.S. *mp* *f* *sub p*

Bar. Solo

S.

A.

T.

B.

Fln. I *mp* *f* *sub p*

Fln. II *mp* *f* *sub p*

Bra. *mp* *f* *sub p*

Clo. *mp* *f* *sub p*

Kb. *mp* *f* *sub p*

18

Picc. *mf* *f* *f*

Sop. Sax. *mf* *f* *f*

Kl. *f* *f* *f*

Fgt. *mf* *f* *f*

Trp. *p* *f*

Hn. *p* *f*

Hn. *p* *f*

Trb. *p* *f*

Tba. *p* *f*

T.S. *f*

Bar. Solo *f*
Fa -

S. *f*
Fa -

A. *f*
Fa -

T. *f*
Fa -

B. *f*
Fa -

Fln. I *f* *p p* *f*

Fln. II *f* *p p* *f*

Bra. *f* *p p* *f*

Clo. *f* *p p* *f*

Kb. *f* *p p* *f*

E

To Fl.

24

Picc. *f* *mf*

Sop. Sax. *f* *mf*

Kl. *f* *mf*

Fgt. *mf*

Trp. *f* *mf*

Hn. *mf*

Hn. *mf*

Trb. *mf*

Tba. *mf*

T.S. *mf* *p* *f* *mf*

Bar. Solo

en! Fa - en!

S. en! Det - te går jo fa - en ik - ke! Fa - en!

A. en! Det - te går jo fa - en ik - ke! Fa - en!

T. en! Det - te går jo fa - en ik - ke! Fa - en!

B. en! Det - te går jo fa - en ik - ke! Fa - en!

Fln. I *mf* *f* *mf*

Fln. II *mf* *f* *mf*

Bra. *mf* *f* *mf*

Clo. *mf* *f* *mf*

Kb. *mf* *f* *mf*

pizz arco

F

sånn stereotypisk fill, tam

G

31

Picc.

Sop. Sax.

Kl.

Fgt.

Trp.

Hn.

Hn.

Trb.

Tba.

T.S.

Bar. Solo

S.

A.

T.

B.

G

Fln. I

Fln. II

Bra.

Clo.

Kb.

38 **H**

Picc.

Sop. Sax.

Kl.

Fgt. *trommeque*
f

Trp.

Hn.

Hn.

Trb.

Tba.

f *spill rundt dette*

Bar. Solo

S. *f* Det - te går jo fa - en ik - ke

A. *f* Det - te går jo fa - en ik - ke som om jeg

T. *f* Det - te går jo fa - en ik - ke

B. *f* som om jeg

H *trommeque*

Fln. I *f*

Fln. II *f* *trommeque*

Bra. *f* *trommeque*

Clo. *f* *trommeque*

Kb. *f* *trommeque*

N

79

Picc.

Sop. Sax.

Kl.

Fgt. trommeque *f*

Trp. *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Trb. *mf* *f*

Tba. *mf* *f*

T.S. *mf* *ff* *p* *f* spill rundt dette que

Bar. Solo

S. *f* li - vet jeg stre-ver med å ta på al vor! Det - te går jo fa - en ik - ke

A. *f* li - vet jeg stre-ver med å ta på al vor! Det - te går jo fa - en ik - ke

T. *f* li - vet jeg stre-ver med å ta på al vor! Det - te går jo *f*

B. *f* li - vet jeg stre-ver med å ta på al vor!

Fln. I *p* *f* *f* trommeque

Fln. II *p* *f* *f* trommeque

Bra. *p* *f* *f* trommeque

Clo. *p* *f* *f* trommeque

Kb. *p* *f* *f* trommeque

88

Flute

Picc.

Sop. Sax.

Kl.

Fgt.

Trp.

Hn.

Hn.

Trb.

Tba.

T.S.

Bar. Solo

S.

A.

T.

B.

som om jeg ba-re le-ker

som om jeg ba-re le-ker

som om jeg le-ker vok-sen som om jeg ba-re le-ker

fa-en ik-ke som om jeg ba-re le-ker

som om jeg le-ker vok-sen som om jeg ba-re le-ker

Fln. I

Fln. II

Bra.

Clo.

Kb.

gliss sul D.

96 P

Fl.

Sop. Sax.

Kl.

Fgt.

Trp.

Hn.

Hn.

Trb.

Tba.

T.S.

Bar. Solo

spill rundt dette

S.

A.

T.

B.

...men fa-en det - te gær jo fa - en ik - ke

...men fa-en Det - te gær jo fa - en ik - ke

...men fa-en det - te gær jo fa - en ik - ke

...men fa-en Det - te gær jo fa - en ik - ke

Fln. I

Fln. II

Bra.

Clo.

Kb.

gliss sul D.

P

III **Q**

Fl. *mp* *f* *pp* *f* *pp* *f*

Sop. Sax. *mp* *f* *pp* *f* *pp* *f*

Kl. *mp* *f* *pp* *f* *pp* *f*

Fgt. *pp* *f* *pp* *f* *mp* *f* *pp* *f* *pp* *f*

Trp. *pp* *f* *pp* *f*

Hn. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Hn. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Trb. *pp* *f* *pp* *f*

Tba. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

T.S. *pp* *mp* 3 3 *pp*

Bar. Solo rop:
Dette går jo faen ikke!

S. *p* *f* *p* *f* *p* *f* *p* *f*

A. *p* *f* *p* *f* *p* *f* *p* *f*

T. *p* *f* *p* *f* *p* *f* *p* *f*

B. *p* *f* *p* *f* *p* *f* *p* *f*

Q

Fln. I *f* *pp* *f* *pp* *f* *mp* *f* *pp* *f* *pp* *f*

Fln. II *f* *pp* *f* *pp* *f* *mp* *f* *pp* *f* *pp* *f*

Bra. *f* *pp* *f* *pp* *f* *mp* *f* *pp* *f* *pp* *f*

Clo. *f* *pp* *f* *pp* *f* *mp* *f* *pp* *f* *pp* *f*

Kb. *f* *pp* *f* *pp* *f* *mp* *f* *pp* *f* *pp* *f*

123

Fl. *p* *f* *mf* *3* *To Picc.*

Sop. Sax. *p* *f* *mf* *3*

Kl. *p* *f* *mf* *3*

Fgt. *p* *f* *mf* *3*

Trp. *pf* *mf* *3* *pf*

Hn. *pf* *pf*

Hn. *pf* *pf*

Trb. *pf* *pf*

Tba. *pf* *pf*

T.S. *f* *p* *mf* *sånn stereotypisk fill, tam* *mf* *mf*

Bar. Solo *f* Fa - en! Fa-en! Fa-en!

S. *f* li - vet jeg

A. *mf* *f* Som om det er no' med sel-ve li - vet jeg

T. *f* li - vet jeg

B. *mf* *f* Som om det er no' med sel-ve li - vet jeg

Fln. I *p* *mf* *8va* *S*

Fln. II *p* *mf*

Bra. *p* *mf*

Clo. *p* *mf*

Kb. *p* *mf*

Fl. *f* *6* *ff*

Sop. Sax. *f* *6* *ff*

Kl. *f* *6* *ff*

Fgt. *f* *6* *ff*

Trp.

Hn.

Hn.

Trb.

Tba.

T.S.

Bar. Solo

S.
stre-ver med å ta på alvær!

A.
stre-ver med å ta på alvær!

T.
stre-ver med å ta på alvær!

B.
stre-ver med å ta på alvær!

Fln. I *pp* *6* *ff*

Fln. II *pp* *6* *ff*

Bra. *pp* *6* *ff*

Clo. *pp* *6* *ff*

Kb.

135 **U** **V**

Picc. *ff* *pp* < *f* > *pp* < *f* >

Sop. Sax. *ff* *pp* < *f* > *pp* < *f* >

Kl. *ff* *pp* < *f* > *pp* < *f* >

Fgt. *ff* *pp* < *f* > *pp* < *f* >

Trp. *ff* *pp* < *f* > *pp* < *f* >

Hn. *ff* *pp* < *f* > *pp* < *f* >

Hn. *pp* < *f* > *pp* < *f* >

Trb. *ff* *pp* < *f* > *pp* < *f* >

Tba. *pp* < *f* > *pp* < *f* >

T.S. *ff* *mf*

Bar. Solo *ff*

S. *ff* *f* < *f* >

A. *ff* *f* < *f* >

T. *ff* *f* < *f* >

B. *ff* *f* < *f* >

Fln. I *ff* *pp* < *f* > *pp* < *f* >

Fln. II *ff* *pp* < *f* > *pp* < *f* >

Bra. *ff* *pp* < *f* > *pp* < *f* >

Clo. *ff* *pp* < *f* > *pp* < *f* >

Kb. *ff* *pp* < *f* > *pp* < *f* >

Det - te går jo fa - en ik - ke! Det - te går jo fa - en ik - ke! Det her går fa - en ik - ke Fa - en! Fa - en!

Det - te går jo fa - en ik - ke! Det - te går jo fa - en ik - ke! Det her går fa - en ik - ke Fa - en! Fa - en!

Det - te går jo fa - en ik - ke! Det - te går jo fa - en ik - ke! Det her går fa - en ik - ke Fa - en! Fa - en!

Det - te går jo fa - en ik - ke! Det - te går jo fa - en ik - ke! Det her går fa - en ik - ke Fa - en! Fa - en!

Det - te går jo fa - en ik - ke! Det - te går jo fa - en ik - ke! Det her går fa - en ik - ke Fa - en! Fa - en!

143

Picc. *ff* *pp* < *f* > *pp* < *f* > *mp*

Sop. Sax. *ff* *pp* < *f* > *pp* < *f* > *mp*

Kl. *pp* < *f* > *pp* < *f* > *f* *mp*

Fgt. *ff* *pp* < *f* > *pp* < *f* > *mp*

Trp. *pp* < *f* > *pp* < *f* > *f*

Hn. *ff* *pp* < *f* > *pp* < *f* > *f*

Hn. *pp* < *f* > *pp* < *f* > *f*

Trb. *pp* < *f* > *pp* < *f* >

Tba. *pp* < *f* > *pp* < *f* > *sub mp*

T.S. *ff* *mf* *f* *sub mp*

Bar. Solo

S. *f* *f* *f*
Fa - en! Fa - en! Det-te går jo fa-en ik-ke

A. *f* *f* *f*
Fa - en! Fa - en! Det-te går jo fa-en ik-ke

T. *f* *f* *f*
Fa - en! Fa - en! Det-te går jo fa-en ik-ke

B. *f* *f* *f*
Fa - en! Fa - en! Det-te går jo fa-en ik-ke

Fln. I *ff* *pp* < *f* > *pp* < *f* > *f* *W*

Fln. II *ff* *pp* < *f* > *pp* < *f* > *f*

Bra. *ff* *pp* < *f* > *pp* < *f* > *f*

Clo. *ff* *pp* < *f* > *pp* < *f* > *f*

Kb. *ff* *pp* < *f* > *pp* < *f* > *f*

151

Picc. *f* *sub p* *f*

Sop. Sax. *f* *sub p* *f*

Kl. *f* *sub p* *f*

Fgt. *f* *sub p* *f*

Trp. *f* *sub p* *f*

Hn. *f* *sub p* *f*

Hn. *f* *sub p* *f*

Trb. *f* *sub p* *f*

Tba. *f* *sub p* *f*

T.S. *sub p* *f*

Bar. Solo *f* *sub p* *f*

S. *f* *sub p* *f*
fa - en fa - en fa - en fa - en fa - en! Fa - - en!

A. *f* *sub p* *f*
fa - en fa - en fa - en fa - en fa - en! Fa - - en!

T. *f* *sub p* *f*
fa - en fa - en fa - en fa - en fa - en! Fa - - en!

B. *f* *sub p* *f*
fa - en fa - en fa - en fa - en fa - en! Fa - - en!

Fln. I *f* *sub p* *f*

Fln. II *f* *sub p* *f*

Bra. *f* *sub p* *f*

Clo. *f* *sub p* *f*

Kb. *f* *sub p* *f*

To Fl.

X

155

Fl.

Sop. Sax.

Kl.

Fgt.

ff

Trp.

Hn.

Hn.

Trb.

Tba.

ff

T.S.

Bar. Solo

Fa - - en! Fa - - en! Fa - en! tekst: folk kaller meg svartsynt de skulle bare ha visst. rop

S.

Fa - - en! Fa - - en! Fa - en! FAEN! rop

A.

Fa - - en! Fa - - en! Fa - en! FAEN! rop

T.

Fa - - en! Fa - - en! Fa - en! FAEN! rop

B.

Fa - - en! Fa - - en! Fa - en! FAEN! rop

Fln. I

Fln. II

Bra.

Clo.

Kb.

ff

IV: Angsten eter sjelen

Stig Sæterbakken

Sigurd Skogum Riise

♩ = 76

A

Piccolo

Klarinett

Sopransaxofon

Fagott

Trompet

Horn 1

Horn 2

Trombone

Tuba

Trommesett

Baryton

Sopran

Alt

Tenor

Bass

Fiolin I

Fiolin II

Bratsj

Cello

Kontrabass

sharp tone
freely

stikk:
baryton: står av *f* 3 3 3 3

spill høyt, sammen med vokal
noe sånt, isj 3 3 3 3

Så my-e angst til tid-er jeg un - dres om. det er an net jeg be står av

Ang - - - sten e-ter sje - len e - -

Ang - - - sten e-ter sje - len e - -

♩ = 76

A

B

Picc. *mf* *f*

Cl. *mf* *f*

Sop. Sax. *mf* *f*

Bsn. *f*

Tpt. *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Tbn. *mf*

Tba. *mf*

Dr. *ff*

fet fill 3 *samme igjen*

Bar. *f*

S. *f*

A. *f*

T. *f*

ter sje - len Ang - - - sten e - ter sje - len e - - - ter sje - len

B. *f*

ter sje - len Ang - - - sten e - ter sje - len e - - - ter sje - len

B

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Cb. *mf*

14

Picc. *mf* 3 3 6

Cl. *mf* 3 3 6

Sop. Sax. *mf* 3 3 6

Bsn.

Tpt. *mf* 3 3 *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Dr. *ff* 3 3 3 3 her tar det av 3 3 3 3

Bar.

S. Så - - my - e angst - ti - il - ti - der!

A. Så - - my - e angst - til - ti - der

T. *f* Angs - - - sten e - - - ter sje - len Så - - my - e angst - til - ti - der

B. *f* Angs - - - sten e - - - ter sje - len Så - - my - e angst - til - ti - der

Vln. I *f* 6 8^{va}

Vln. II *f* 6

Vla. *f* 6

Vc. *mf* *f*

Cb. *mf* *f*

33 **G** **H**

Fl. *f*

Cl.

Sop. Sax.

Bsn.

Tpt. no mute *mf*

Hn. *mf*

Hn. *mf*

Tbn. *mf*

Tba. *mf*

Dr. *f* *ff* *ff* *mp*

Bar. *mp*

melodi i blås og stryk

vokal solo

S. *f* *mp*

A. *f* *mp*

T. *f* *mp*

B. *f* *mp*

alt!

Äh, her-re gud! Äh, her-re gud!

Äh, her-re gud! Äh, her-re gud!

Äh, her-re gud! Äh, her-re gud!

Äh, her-re gud! Äh, her-re gud!

Det begyn ner som en

Vln. I **G** **H** *pp* sul pont

Vln. II *pp* sul pont

Vla. *pp* sul pont

Vc. *mf* *f* *mf* *pp*

Cb. *f* *mf* *pp*

39

I

Fl. *p*

Cl. *p*

Sop. Sax.

Bsn.

Tpt.

Hn. *p*

Hn. *p*

Tbn. *p*

Tba. *p*

Dr. *p*

Bar. *mp*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Vln. I *pp* sul pont

Vln. II *pp* sul pont

Vla. *pp* sul pont

Vc. *pp*

Cb. *pp*

stein i skoen men det en-der med at he-le sko-en er en stein

Det begyn-ner med en stein i skoen

Det begyn-ner med en stein i skoen

Det begyn-ner med en

Det begyn-ner med en

J

K

Fl. *mf* *f* To Picc. Piccolo *f*

Cl. *mf* *f*

Sop. Sax. *f*

Bsn. *mf* *f*

Tpt. *p* *p* *mf*

Hn. *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Tba. *p* *mf*

Dr. *mf* *mf* helt stille på førsteslaget

Bar. *mf*

S. *mf* Det begyn-ner med en stein i skoen og det en-der med at sko-en er en stein!

A. *mf* Det begyn-ner med en stein i skoen og det en-der med at sko-en er en stein!

T. *mf* stein i skoen Det begyn-ner med en stein i skoen og det en-der med at sko-en er en stein!

B. *mf* stein i skoen Det begyn-ner med en stein i skoen og det en-der med at sko-en er en stein!

J

K

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *mf*

Cb. *mf* *mf*

This musical score is for a symphony orchestra, spanning measures 53 to 62. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems, with a section marker 'L' appearing at the beginning of the second system. The woodwind section includes Piccolo, Clarinet, Soprano Saxophone, Bassoon, Trumpet, Horn, Trombone, and Tuba. The percussion section includes Drums. The brass section includes Baritone, Saxophone, Alto, Trumpet, and Bass. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *f*, *ff*, and *p*, as well as articulation like *tr* (trill) and *gliss.* (glissando). The time signature changes from 2/4 to 3/4 and then to 4/4. The key signature is one flat (B-flat major or D minor). The woodwinds and strings play complex rhythmic patterns, often in triplets, while the brass and percussion provide a strong rhythmic foundation.

60

M **N**

Picc. *mf* *f* *f* *f*

Cl. *mf* *f* *f* *f*

Sop. Sax. *mf* *f* *f* *f*

Bsn. *mf* *f* *f* *f*

Tpt. *mp* *pf* *f*

Hn. *mp* *pf* *f*

Hn. *mp* *pf* *f*

Tbn. *mp* *pf* *mf*

Tba. *mp* *pf* *mf*

Dr. *p* *f*

Bar. -

S. *subitop* *f*
Ang-sten e - ter sje-len e - ter sje-len e - ter nem - lig alt!

A. *subitop* *f*
Ang-sten e - ter sje-len e - ter sje-len e - ter nem - lig alt!

T. *subitop* *f*
Ang-sten e - ter sje-len e - ter sje-len e - ter nem - lig alt!

B. *subitop* *f*
Ang-sten e - ter sje-len e - ter sje-len e - ter nem - lig alt!

Vln. I *mp* *f* *subitop* *f*

Vln. II *mp* *f* *subitop* *f*

Vla. *mp* *f* *subitop* *f*

Vc. *mp* *subitop* *mf*

Cb. *mp* *subitop* *mf*

brekk, gjør noe kult
cresc. sammen med vokal og stryk
melodi i blås og stryk

66

Picc. *To Fl.* *Flute* *mf*

Cl. *mf*

Sop. Sax. *mf*

Bsn.

Tpt.

Hn.

Hn.

Tbn.

Tba.

Dr. *ff* *f* *p* *sprech* *mp* *f* *vokal solo*

Bar. Angsten er enben - - - del-orm

S. Angten er enben-debrm *f*

A. Angten er enben-debrm *f*

T.

B.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f*

Cb. *f*

O

P

72

Fl. *mf* *To Picc.* *f* *Piccolo*

Cl. *mf*

Sop. Sax. *mf*

Bsn. *mf*

Tpt. *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Dr. *p* *f* *ff*

Bar. *p* *f* *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

som - en ør-li-ten mak i sys-tem et

Den begyn-er som en ør - li-ten makk i sys - tem - et

Åh, her-re gud! Åh, her - re gud!

Den begyn-er som en ør - li-ten makk i sys - tem - et

Åh, her-re gud! Åh, her - re gud!

Den begyn-er som en ør - li-ten makk i sys - tem - et

Åh, her-re gud! Åh, her - re gud!

Åh, her-re gud! Åh, her - re gud!

P

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

78 **Q**

R

Picc.

Cl.

Sop. Sax.

Bsn.

Tpt.

Hn.

Hn.

Tbn.

Tba.

Dr. trommesolo til S, hold takta

Bar.

S. *ff* trommesolo til S
ang-sten er en ben-del - orm den vok-ser i takt_med spis-in - gen inn-til_ det kan set - tes lik-hets-tegn mel-lom den og krop - pen ang-sten e - ter sje - len e - ter alt!

A. *ff* trommesolo til S
ang-sten er en ben-del - orm den vok-ser i takt_med spis-in - gen inn-til_ det kan set - tes lik-hets-tegn mel-lom den og krop - pen ang-sten e - ter sje - len e - ter alt!

T. *ff* trommesolo til S
ang-sten er en ben-del - orm den vok-ser i takt_med spis-in - gen inn-til_ det kan set - tes lik-hets-tegn mel-lom den og krop - pen ang-sten e - ter sje - len e - ter alt!

B. *ff* trommesolo til S
ang-sten er en ben-del - orm den vok-ser i takt_med spis-in - gen inn-til_ det kan set - tes lik-hets-tegn mel-lom den og krop - pen ang-sten e - ter sje - len e - ter alt!

Q

R

Vln. I *p* trommesolo til S

Vln. II *p* trommesolo til S

Vla. *p* trommesolo til S

Vc. *p* trommesolo til S

Cb. *p* trommesolo til S

S

85

Picc. *mf* 3 3

Cl. *mf* 3 3

Sop. Sax. *mf* 3 3

Bsn. *mf* 3 3

Tpt. *mf* 3 3

Hn. *mf* 3 3

Hn. *mf* 3 3

Tbn. *mf*

Tba. *mf*

Dr. *mf* 3 3 3 3 *ff* fet fill 3 3

Bar. *mf*

S. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len

A. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len

T. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len

B. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len

S

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

97 **T**

U

Picc. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Sop. Sax. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Tba. *mf* *f* *mf*

samme igjen *mf*

flore instrumenter herifra *ff*

Dr. *ff*

S. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len Angs - - - - - sten

A. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len Angs - - - - - sten

T. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len Angs - - - - - sten

B. *f* Ang - - - sten e - ter sje - len e - - - ter sje - len Angs - - - - - sten

T

U

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Cb. *mf*

104

V

Picc. *f*

Cl. *f*

Sop. Sax. *f*

Bsn. *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Dr. *ff*

Bar. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

her tar det av

e - - - - ter sje - len

Så - - - my - e angst - til - ti - der! Fra å væ - re alt - et - en - de

e - - - - ter sje - len

Så - - - my - e angst - til - ti - der ang - sten

e - - - - ter sje - len

Så - - - my - e angst - til - ti - der ang - sten

e - - - - ter sje - len

Så - - - my - e angst - til - ti - der ang - sten

8va

110

Picc. *f* *subitop*

Cl. *subitop* *p*

Sop. Sax. *f* *subitop* *p*

Bsn. *mf* *subitop* *p*

Tpt. *mf* *f* *subitop*

Hn. *mf* *f* *f* *subitop*

Hn. *mf* *f* *f* *subitop*

Tbn. *mf* *f* *subitop* *p*

Tba. *f* *subitop* *p*

Dr. *ff*

Bar. Jan Erik Vold-esque

Definisjonen av angst: Når jeg ikke orker å høre på mus-
ikk!

S. *f* *subitop*
til å væ-re til å væ-re alt!

A. *f* *subitop*
et - er til å væ-re alt!

T. *f* *subitop*
et - er til å væ-re alt!

B. *f* *subitop*
et - er til å væ-re alt!

Vln. I *mf* *f* *subitop* *mp*

Vln. II *mf* *f* *subitop* *mp*

Vla. *mf* *f* *subitop* *mp*

Vc. *mf* *f* *subitop* *mp*

Cb. *mf* *f* *subitop* *mp*

V: En bortkastet handling

Stig Sæterbakken

Sigurd Skogum Riise

♩=88

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Fløyte, Sopransaxofon, Klarinett, Fagott), brass (Trompet, Horn I, Horn II, Trombone, Tuba), percussion (Trommesett, cymbal), and vocalists (Sopran, Alt, Tenor, Bass). The string section (Fiolin I, Fiolin II, Bratsj, Cello, Kontrabass) is also present. The score is in 4/4 time and features dynamic markings such as *pp*, *p*, *mp*, and *ppp*. Performance instructions include 'harmon' for the trumpet, 'sul pont.' for the strings, and 'cymbal, så metallisk lyd som mulig' for the cymbal. The score is divided into two systems, each starting with a tempo marking of ♩=88.

10 Piccolo **A** To Fl. Flute

Fl. *f* *mp*

Sax. *f* *mp*

Kl. *f*

Fgt. *f*

Trp. *f*

Hn. I *f*

Hn. II *f*

Trb. *f*

Tba. *f*

T.S. *f* la den klinge

Bar. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Fl. I *f*

Fl. II *f* *gliss*

Bra. *f* *gliss*

Clo. *f*

Kb. *f*

B

17

Fl. *p*

Sax. *p*

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar. *p*

Det er noe uendelig trist, ved alle barn de være så glade og lykkelige de vil. En

S.

A.

T.

B.

B

Fln. I *pp*

Fln. II *pp*

Bra. *pp*

Clo. *pp*

Kb.

21

Fl.

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar.

S.

A.

T.

B.

Fln. I

Fln. II

Bra.

Clo.

Kb.

foranskutt sorg, om det går an å bruke et slikt uttrykk?

p *mp*

pp

pp

pp

C

25

Fl. I

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

mf

pp

Bar.

Hvor skulle den ellers komme fra, hvis ikke fra alt som venter dem? Det å ha vært barn er vår store sorg i livet Vi går jo rundt og bærer på et dødt barn, helt til vi dør

S.

A.

T.

B.

C

Fln. I

Fln. II

Bra.

Clo.

Kb.

D

33

Fl.

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar.

p

pp

I den forstand er det allerede for sent å ta livet av seg, ettersom man, i det man kommer så langt som til å ønske sin egen død, allerede er død

S.

A.

T.

B.

D

Fl. I

Fl. II

Bra.

Clo.

Kb.

pp

pp

pp

pp

E

41

Fl.

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar.

Det er kanskje grusomt å måtte innrømme det men livet kommer alltid selvmorderen i forkjøpet

S.

A.

T.

B.

E

Fln. I

Fln. II

Bra.

Clo.

Kb.

45

Fl.

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar.

S.

A.

T.

B.

Fln. I

Fln. II

Bra.

Clo.

Kb.

pp

p

ved allerede å ha drept det i ham, eller henne som kunne ha opprettholdt ham eller henne

F

49

Fl. *mf*

Sax. *p*

Kl. *mf* *p*

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S. *mp* *sub. p* *f*

Bar. H

S. *mp* *p*

A. *mp* *p*

T. *mp* *p*

B. *mp* *p*

Alt det glit-ren-de for - vent-nings-ful le vi for - ven - ter oss å se i bar-ne øy ne Som, i

så metallisk som mulig
skrap cymbal

F

Fln. I *mp* *mf* *pp* *pp*

Fln. II *mp* *mf* *pp* *pp*

Bra. *mp* *mf* *pp* *pp*

Clo. *mp* *mf* *pp*

Kb. *mp* *mf* *pp*

59 **G** **H**

Fl. *p*

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S. *pp*³

Bar.

S. *3*
virke-lig het en er de førs - te stjeme-ne på ang - stens nat te - him - mel -

A. *3*
virke-lig het en er de førs - te stjeme-ne på ang - stens nat te - him - mel -

T. *3*
virke-lig het en er de førs - te stjeme-ne på ang - stens nat te - him - mel -

B. *3*
virke-lig het en er de førs - te stjeme-ne på ang - stens nat te - him - mel -

G **H**

Fln. I *pp*

Fln. II *pp*

Bra. *pp*

Clo. *pp* *p*

Kb. *pp*

This page of a musical score, numbered 11, covers measures 67 through 74. The score is arranged in a system with multiple staves. The instruments and parts included are:

- Fl.** (Flute): Measures 67-74, dynamics *p*, *mf*, *pp*.
- Sax.** (Saxophone): Measures 67-74, dynamics *p*, *mf*, *pp*.
- Kl.** (Clarinet): Measures 67-74, dynamics *mf*, *pp*.
- Fgt.** (Bassoon): Measures 67-74, dynamics *mf*, *pp*.
- Trp.** (Trumpet): Measures 67-74, dynamics *mf*, *pp*.
- Hn. I** (Horn I): Measures 67-74, dynamics *mf*, *pp*.
- Hn. II** (Horn II): Measures 67-74, dynamics *mf*, *pp*.
- Trb.** (Trombone): Measures 67-74, dynamics *mf*, *pp*.
- Tba.** (Tuba): Measures 67-74, dynamics *mf*, *pp*.
- T.S.** (Tenor Soloist): Measures 67-74, dynamics *mf*, *pp*.
- Bar.** (Baritone): Measures 67-74, dynamics *mf*, *pp*.
- S.** (Soprano): Measures 67-74, dynamics *mf*, *pp*.
- A.** (Alto): Measures 67-74, dynamics *mf*, *pp*.
- T.** (Tenor): Measures 67-74, dynamics *mf*, *pp*.
- B.** (Bass): Measures 67-74, dynamics *mf*, *pp*.
- Fl. I** (Flute I): Measures 67-74, dynamics *pp*, *mf*, *pp*.
- Fl. II** (Flute II): Measures 67-74, dynamics *pp*, *mf*, *pp*.
- Bra.** (Bassoon): Measures 67-74, dynamics *pp*, *mf*, *pp*.
- Clo.** (Clarinet): Measures 67-74, dynamics *pp*, *mf*, *pp*.
- Kb.** (Cello): Measures 67-74, dynamics *mf*, *pp*.

The score features various musical notations including rests, notes, slurs, and dynamic markings. The time signature changes from 2/4 to 3/4 and back to 2/4. The key signature is one sharp (F#).

78 **I**

Fl. *p*

Sax. *p*

Kl. *p*

Fgt. *p*

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S. *p*

Bar. *p*

S.

A.

T.

B.

Selvmordet er sånn sett, den bortkastede handling per definisjon!

I

Fln. I *p*

Fln. II *p*

Bra. *p*

Clo. *p*

Kb.

81 To Picc.

Fl.

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar.

S.

A.

T.

B.

Fln. I

Fln. II

Bra.

Clo.

Kb.

snytt for alt, selv for den bortkastelsen som motiverer den Forestillingen, romantisk, om en siste, gjenværende mulighet til å gjøre noe med det.

J

88

Fl. (Flute)

Sax. (Saxophone)

Kl. (Clarinet)

Fgt. (Fagott)

Trp. (Trumpet)

Hn. I (Horn I) *mp*

Hn. II (Horn II) *mp*

Trb. (Trombone)

Tba. (Tuba)

T.S. (Timpani) *pp*

Bar. (Baritone)

I betydningen kaste bort selve forutsetningen for å gjøre noe med noe som helst, dvs.

S. (Soprano)

A. (Alto)

T. (Tenor)

B. (Bass)

J

Fln. I (Flute I) *mp*

Fln. II (Flute II) *mp*

Bra. (Bassoon) *mp*

Clo. (Cello)

Kb. (Kontrabass) *pp*

92

Fl.

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar.

S.

A.

T.

B.

Fln. I

Fln. II

Bra.

Clo.

Kb.

en selv

og ens eget

liv.

109 *To Fl.* *Flute* **L**

Picc. *f* *mp*

Sax. *f* *mp*

Kl. *f* *mp*

Fgt. *f* *mp*

Trp. *f* *mp*

Hn. I *f* *mp*

Hn. II *f* *mp*

Trb. *p*

Tba. *p*

T.S. *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Bar. *rop:*
f Sannheten er at det er ingenting å ta livet av, akkurat som at det er ingenting å leve for. Ikke noe tilbake,

S. *f*

A. *f*

T.

B.

Fln. I *f* *mp* **L**

Fln. II *f* *mp*

Bra. *f* *mp*

Clo. *f* *mp*

Kb. *p* *sul tasto* *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

M

118

Fl. *mp*

Sax. *mp*

Kl. *mp*

Fgt. *mp*

Trp. *mp*

Hn. I *mp*

Hn. II *mp*

Trb. *p*

Tba. *p*

T.S. *p*

Bar. verken liv, eller død. For hvem skal det være, vis ikke barnet i meg, som stadig vekk minner meg på at selvmordet jo

S.

A.

T.

B.

M

Fln. I *mp*

Fln. II *mp*

Bra. *mp*

Clo. *mp*

Kb. *p* sul tasto

125

N

Fl.

Sax.

Kl.

Fgt.

Trp.

Hn. I

Hn. II

Trb.

Tba.

T.S.

Bar.

alltids er en mulig utvei, om det skulle bli for ille?

S.

A.

T.

B.

Alt det glit-ren-de for - vent-nings-ful - le vi for - ven-ter oss å se i bar-ne øy ne

N

Fln. I

Fln. II

Bra.

Clo.

Kb.

Fl. *ppppp*

Sax. *ppppp*

Kl. *ppppp*

Fgt. *ppppp*

Trp. *ppppp* litt forpint

Hn. I *ppppp* +

Hn. II *ppppp* +

Trb. *ppppp*

Tba. *ppppp*

T.S. *f* la den klinge

Bar. *f*

S. *ppppp* Og, Som, i virke-lig het en er de førs-te stjer-ne-ne på ang-stens nat te - him - mel

A. *ppppp* Og, Som, i virke-lig het en er de førs-te stjer-ne-ne på ang-stens nat te - him - mel

T. *ppppp* Og, Som, i virke-lig het en er de førs-te stjer-ne-ne på ang-stens nat te - him - mel

B. *ppppp* Og, Som, i virke-lig het en er de førs-te stjer-ne-ne på ang-stens nat te - him - mel

Fln. I *ppppp* pizz

Fln. II *ppppp* pizz

Bra. *ppppp* pizz

Clo. *ppppp* pizz

Kb. *ppppp* pizz